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A good idea begins with a good yarn

YARN®

Issue 12/December 2008

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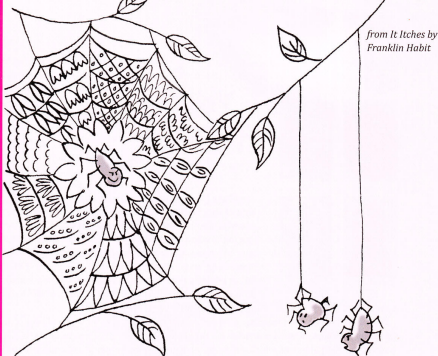
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from It Itches by
Franklin Habit

*"Oh, please. Ever since she discovered
that damned Barbara Walker, there's no talking to her."*

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Acknowledgements Thank you to Kylie, Leesa, Alyssa and Kelly for being our models, and to Amanda for her photography. Thank you to our contributors and columnists, one of whom will be leaving us shortly to start her family.

editors' notes

the girls!



Michelle



Kylie



Elizabeth Watts



Rose



Last month I attended my first Knitters Guild meeting of the Inner City Branch in Sydney which meets in the Humanist Society Hall in one of the more diverse areas of Sydney and our meeting was just getting underway when we were confronted with a lady in a lovely crocheted shawl asking for morning tea. For a few minutes we thought she was coming to join us but as we discovered that her interest lay completely with the cups and saucers she

could see over our shoulders in the next room, we realised that she was really just one of the "colourful" characters of the city. (Whoever gave the hand crocheted shawl to the op shop – please be assured that it is now well used.) The meeting then got underway and we had a great time with show and tell and swapping problems and solutions. I would certainly encourage everyone to join a group. There is something very satisfactory about knitting with friends and getting inspired by other people's projects and having someone "ooh" and "ahh" over yours. You can find details of a group near you at the back of the magazine or start one of your

own. Lots of us knit all year round so don't wait for winter to arrive.

Of course knitting and Christmas go together like socks and yarn so we have some Christmassy things to knit in this issue as well as interesting articles. For the cat lover we have a fascinating article by Sarah Durrant on the knitted sculpture of Ruth Marshall, which will really intrigue you. Maybe you will want to immortalise your own moggy. Our regular contributors are in top form...the knitting nerd begins a series of articles on how to end up with as few ends as possible. Enjoy this issue of your Yarn Magazine.

— Rose

Firstly a huge Thank You to the enormous response we had to the Aviation Security Template. I have been assured by the Powers-That-Be that submissions will be tabled in December, and that the Office of Transport Security will get back to me when they have more to tell. Hopefully we can knit/crochet on planes again before next Christmas.

A lot has been happening on the charity front lately, as can be seen on page 21 and on our YARN blog <http://www.yarnmagazine.com.au/blog>. If you would like to join a group, Knit 4 Charities run by Pamela on 0429 021 099 is well organised, and has a charity of the month. I know my Mum really enjoyed knitting for the penguins, but perhaps we could all donate one project to the humans? Imagine what a difference we could collectively make. It has been an absolute pleasure putting this edition together, meeting contributors, advertisers and readers. We plan to meet many more of you and look forward to sharing your stories, techniques and misadventures (like the lady that did not make it into the Letters to the Editor column, but made us laugh none-the-less, as we visualised her knitting needle flying across the floor of the bus, out the door, never to be seen again). Your stories are what make YARN so special to us.

Looking forward to more sharing and caring, creating and learning, and YARN projects.

— Michelle

Congratulations to Vicki Randell, Deep Bay, Tasmania for picking me re the very cute baby. Vicki said "My guess would be Kylie — purely based on it being a favourite name for the early 70's! Scary thought is I probably saw that issue on the newsagent stands!". Thanks Vicki we had quite a big response. Here is another lovely email I received "I was going to guess Kylie and for the same reason, but what I really wanted to tell you is that I still have that pattern insert from 1974! Cheers, Susan". Thank you to all who entered. I featured in several other pattern booklets as a baby and know it has come full circle. I am enjoying modelling for Yarn and now my beautiful daughter is modelling a stunning little dress on page 26, but she has the lovely hair, not like her mother's hair which has grey in it now and you will see from page 44 I still have my cowlick! boo hoo!!

— Kylie

Well I've been a busy girl since the last edition of YARN. Just check out the crochet Shawl page 25 (that I did the test crochet on) and you will understand. Brisbane had a wonderful craft show, with lots of wonderful people and YARNS. I even managed to slip in a lesson with Prudence. So now I have a new stitch to perfect all summer long.

— Elizabeth

Go the Gum Nuts

Snap went my knitting needle (in the Queensland outback) and I thought my holiday knitting was over. I inadvertently sat on it, and the plastic needle was broken in several places. I was making a chunky homespun jumper, and enjoying the knitting opportunities while camping and travelling. I had high hopes of finding new needles in Charleville, but there was little to be had in 2002. Perhaps things have improved since?

Aware of my disappointment, my wonderful husband headed for the hardware store and bought a length of 6mm dowel and some sandpaper. That night he used his Swiss Army knife to cut it to length and whittle a point before sanding it smooth. We found a perfect push-fit gumnut for the end, and I was jubilantly knitting again.

I find Yarn magazine very exciting, and got on the net to subscribe. Many of the patterns are beyond me, but I read it cover to cover, and get great pleasure from the articles, ideas, reviews and photographs. Thank you for this wonderful magazine.

Glenda Smith
Trevallyn, NSW

Aviation Review Template

I think I could cause more damage with the underwire from my ample bra and the elastic out of a pair of knickers than a pair of knitting needles. The pins on many of my brooches are longer than a sewing needle. The prospect of a flight to the UK without a knitting fix almost incites me to air rage.

Barbara d'Arbon

[ed's note: Thank you to the hundreds of people that requested and sent this template, to request that knitting be allowed on Aussie flights.]

Knitting Tip

I am an avid knitter and have been knitting since I was 8 years old. Coming from a non-English speaking background, it took me a while to work out patterns. After searching, I finally came across your issue 11 in our local newsagent, bought it and could not put it down till I read it front to back...

What a lovely magazine, lots of patterns with clear instructions, that

I understand and can follow, lots of information...just a delight to read it...

I subscribed instantly and ordered all the back issues available. I have a knitting tip to share (although I am sure many knitters already do the same). I always cast on with double strand, then first row I drop one. It gives a stronger, more lasting edge to my work. Even the bulky yarns look good with a bit stiffer edging. It also allows less stretching in the sleeves. This is after I've read Janet Bell's tip on crocheting in issue 11. Keep up the fantastic work...

Eccaterina from Greystanes

Crochet Tip

In response to your article, I confess to being an avid hooker! I do not use commercial patterns for any clothing crochet as I find 99% are too tight, compressed and therefore not fluid and pleasant to touch. I like to use much larger hooks than recommended for the yarn, then create a fabric with minimum holes by choosing appropriate stitches from my library of crochet books.

For casting on, I avoid base chains whenever possible and cast on stitches as I go. It believe that the base chain is a major weak point in wearability. It can often cause a garment to pull in and "bubble". Having talked to a number of crafters, most of them see crochet as ideal for homewares, not clothing. They seem very unwilling to use larger hooks to gain fluidity and avoid the "rug" look of normal crochet. I hope you can generate some real interest in the craft of crochet, other than for just homewares and lacey-look wraps.

Kerry M Stokes
Alfredton, Vic

Thanks a Steeking Lot

Thankyou for the latest edition, arrived yesterday, and was immediately read through cover to cover. It is an excellent read. My issue of Interweave arrived a couple of days before, enjoyed reading that as well, but would class yours as more entertaining and informative.

Best explanation of steeking I have read. I love knitting in the round, but have never been brave enough to try before. Now I just might.

Vicki Randell
Deep Bay, Tasmania

She's Hooked

So glad to see some Hooking action on the YARN pages! My Mum tried to teach me to knit when I was little, but it was too stressful (for both of us), what with all that overtight tension and dropped stitches business. Then I learnt to Crochet in the craft explosion of the early 70s. "Life" intervened until the early 90s when I rediscovered the hooking pleasure. Though I've had the odd hiatus since then, I can't imagine that I'll stop again. Not with the size of my yarn stash and the amount of books I've bought. I'm hanging out for my own space where I can get lost amongst my yarn and patterns and ideas.

But what I really really need is to slow down Time once more. Any clues?

Richenda Bridge, Maleny, Qld



Congratulations Glenda, as the author of the **winning letter** (and also the proud owner of a gum nut needle) the 5 pack of Amazing Corn Fibre Yarn (donated by www.ecoyarns.com.au) are yours to keep, as are the Harmony straight needles reviewed in Issue 11 (donated by www.prestigeyarns.com.au). Being a subscriber you also get the bonus Book Pack. Sort of like an early Christmas present!

The **Editors' prize** for the next issue will include a selection of Soak products, some Signature Needle Arts needles and a copy of Things I Learned from Knitting by Stephanie Pearl-McPhee. If the winner is also a subscriber we will include some luscious yarn. When was the last time you did a yarn inventory? And what did it involve? Did you need tissues, a bulldozer, a protected password, access to the neighbours garage, marital counselling?



"It itches" a stash of knitting cartoons
Franklin Habit (Interweave Books)
ISBN: 978159680937/RRP\$19.95



This is a book of knitting cartoons and essays. No patterns, no beginners guide, no glossary, no stitch guide, no lectures on two stranded knitting and no garments knitted with now-impossible-to-get yarn. It's just a fun book for yarn junkies.

Sometimes it's very hard to go past the blurb already written about a book and in this case I really don't think I could put it any better so I quote from the inside dust cover...

"The undeniable urge to purchase yarn. The desire to out-stash your fellow knitters. The expression of love through yarn and needles. Artist and writer Franklin Habit has the affectionate eye, the knowledgeable ear and the slightly twisted mind of one who knows the innermost yearnings of a yarn junkie's soul... because he's one, too."

I'm sure it's Franklin's slightly twisted mind that appeals to me and I'm sure it will appeal to you too. Is that because we love twisting yarn into extraordinary cables, or lacework, or socks or just simple stocking stitch? It doesn't matter. This book is fun. I laughed at the cartoons and empathised with the essays.

An ideal Christmas or birthday gift for anyone who knits, written by a man who really does knit.

—Rose Long

Alt fiber 25+ projects for knitting green with bamboo, soy, hemp, and more
Shannon Okey (Ten Speed Press)
ISBN: 978158089159/RRP\$29.95

If you are not sure of the alternative fibres available, then alt fiber would be a good starting point. The designers have paid close attention to

the characteristics of the fibres, and patterns have been well-thought-out in terms of the stitch choice for each fibre type, such as woven stitch for the hemp jacket and linen stitch for the linen skirt.

The introduction contained well-laid-out information on a variety of fibre types and plant dyes. If all of the accompanying photography had been labeled it would have provided a more complete reference tool.

There are 26 patterns in all covering clothing, homewares and accessories, including some Fair Isle, cables and lace, with a couple of crochet items for good measure. The Midnight Lace Stole (designed by Sivia Harding) is sure to become a favourite, and the structure of the Avery Jacket (designed by Laura Chau) has good, classic lines that should not date. Fibres used included linen, cotton, bamboo, milk fibre, soy, hemp, corn fibre, silk, seaweed, pine, kenaf, jute and nylon.

Schematics would have been useful as much of the photography has been cropped, giving only partial views of the garments. The Fern Tee (designed by Kate Jackson) only had a back view, making it difficult to ascertain exactly where the lace would sit on the bust line. That aside, it was a good introduction to knitting/designing with alternative fibres.

—Michelle Moriarty

AlterKnits Felt: Imaginative Projects for Knitting & Felting
Leigh Radford (Stewart, Tabori & Chang)
ISBN: 158479707X/RRP\$39.95

Confession time; whilst in lust with another of Radford's



books "Alterknits", not a thing has been knit from it. Leigh's books seem to be worth it for the brain fodder, not so much the projects. Felted balls? Been there. Felt a knitted scarf with bobbles from stones, nuts, plastic bottle caps or whatever else you want to throw in there? Groundhog day. As a non-needle felter, what was handy was seeing her take on what you can felt with, which was a useful starting point for ideas.

Yarns in the book; what a welcome sight to have an Australian yarn in an American publication. Yay for Pear Tree Yarn! Otherwise, a little substitution knowledge could be very useful. Previously the art director for craft and media publisher Interweave, there's a guarantee that anything with the Radford name to it will have to look stunning, and she doesn't disappoint. Could be worth a look if you're new to felting, or a lover of beautifully photographed knitwear that gets you suckered into creating the project.

—Kylie Gusset

Custom Knits: Unleash Your Inner Designer with Top-Down and Improvisational Techniques
Wendy Bernard (Stewart, Tabori & Chang)
ISBN: 1584797134/RRP\$45

Custom Knits is great for fans of Wendy Bernards blog, knit and tonic, and beginner knitters who may not know of

classics from Elizabeth Zimmerman or Barbara Walker, and want a well written pattern on glossy paper that's photographed beautifully with buff guys as accessories. There's possibly patterns here that you'd want to knit if you're keen on top down construction, and if you've



never made a top-down raglan (or any other sweater) "Custom Socks" could be a wonderful start.

It was initially thrilling to hear that Wendy was putting a book out given her track record with self-published designs. The problem is that the bulk of the patterns are minor variations on classics, and the book features information and advice which is freely available online (eg how to make your own dress form). There's also the issue of photography; sure, the pictures are beautiful, but a model is lying down without alternate pictures so that you can't see how it hangs - no fair. Unless you're totally in love with either the blog or the concept, approach with caution.

—Lydia Grant

Socks n' a Cuff

Janice Ruffus, Katherine Cade and the
SWTC team (P/Viv Media)

ISBN: 978-1601110007 \$29.95

If you like recipes, this menu will sock you right in. It is divided into 3 sections: cuffs, body heels and toes, which you can flip over to mix and match (kind of like the animal picture books in school, where you put a kangaroo head with an arm/body and jelly legs). Twisting stuff. How you can actually see how the different combinations will look together.

All socks are knit in the same gauge of 32sts to 18cm (4 inches), with easy-to-follow instructions for how to measure your foot to get the correct number of cast on stitches, and how your stitch pattern should be rounded up or down to accommodate this.

This is a cute sock or all knit from the cuff down, with guidance on how to incorporate your own pattern in the body or to make it easier, simply copy what is already available in the book. You will be offered heel choices, toe choices, cuff choices and cast off choices, with sections on socks that fit and techniques to help you build a better sock. The many comments throughout give the book a fun feel, much like the flip pages do, making the book worth it, if only for the novelty factor. It will be available from mid-November through bookstores, and wholesale through Capricorn Lark.

—Mar Firestone



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Knitting Art: 122 Innovative Motifs from 18 Contemporary Artists
Karen Searle (Penguin Press)
ISBN 0160006768/MPH \$19



Tired of seeing the same built-by-numbers patterns and needing a fix of something different in your dead tree life?

Knitting/Art may well be your

ticket. Author Karen Searle is a talented American fiber artist who has used her extensive experience and knowledge to great effect in the book, citing both the well-known authors (Dorothy New and Arlene Fisch) and artists which may be previously unknown to knitters, such as Irving-Hwa Park and John Rysnick.

Partly gives a new slant to exquisite knitted wearable sculptural artwork through the time consuming and detailed way of felting/dyeing

techniques to produce stunning one off scarves. Rysnick started his fiber arts career as an antique dealer, wanting to replicate the concept of a knitted letter from 1888 to the President, from an inmate of an insane asylum. You won't be finding patterns from these artists in the book or at your local yarn store in a hurry. What Knitting Art does extremely well is present the information, concepts and work from the artists in a great easy-to-read format. A must on the bookshelves of fiber nuts, and a wonderful dreaming companion over summer or the long haul flight. —Lynne Grant

The Cloak with Socks Guide to Knitting Down in knit with more than 30 cool, easy patterns

Honey Queen & Mary Ellen O'Connell
(Penguin Classics)

ISBN 0160006768/MPH \$19

Unlike many of its predecessors, this learn-to-knit book is easy on the

eyes and the brain, entertaining as it guides you through the basics, such as yarn weight, care labels, needle types and sizes, fibre content, gauge, seaming, edging, how to fix mistakes and the usefulness of accessories.

You are taken through learning "stages" with projects to suit the skills sets just acquired. In terms of visuals there are full picture shots, close-up shots, schematics, graphics to illustrate new stitches and tips to help you make the most of what you are learning.

Projects range from scarves at the beginner level, through to shawls, bags, wrist warmers, a basic top, caps, a hoodie, a dog mat, on to cables, Fair Isle, knitting in the round, and shaped jumpers. A great book for beginners.

—Mar Loomer



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The gauge comes in 10mm, 12mm - 18mm for keeping in your knit kit, and 11mm - 25mm for when you want to test your super sized needles. Contact Birch 1380 669 199 for your nearest stockist.



We tested Soak (a chlorine, biodegradable liquid wash for delicates) on a variety of garment and fibre types including hand knit silk, alpaca, wool, bamboo, ray and even some cotton T-shirts. The instructions were easy to follow for hand knits: soak for 15 minutes in cool water (30 up to 45°C water), squeeze gently, no need to rinse or machine wash on delicate cycle, drip/hang rinse cycle as per your preference or to spot clean (a small amount on a cotton sock, gently rub stain, then rinse).

It did a fantastic job of removing dirt and fragrancing garments, but did not appear to make them any softer

(which it does not actually claim to do). The "spot clean" test worked amazingly well. Fragrances tested included lavender (for the usually challenged), Soak by Amy Butler (deliciously feminine), Aqualia (mild scent), Citrus (quite strong scent) and Pines (the strongest fragrance). Keep your eyes out for limited edition fragrances and sizes.

Available in 425ml (24oz), 500ml bottles, suitable for 60 washes, 100ml (4oz) bottles - 112oz



bottles, suitable for 24 washes (also available as a 3pt) and find outlets for travel, from around \$2.75 each. For more information or a stockist list, contact www.soaklaundry.com.au or (03) 9870 5558.

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41. Just washed a baby Shetland alpaca sock, that lost fibre and its my goodness...the dirt that was released without damage to the fibre was just incredible! Then I re-washed yarn that I'd previously washed in my "former favourite product" - it was as though the yarn had never been washed before! No more dimly soft, lustrous fibre... **42**

*Carrie Alexander, Fibre Artist,
Indiana*

43. Oh, I've said!
I washed two cashmere sweaters this weekend and they are absolutely incredible.
It's fabulous, we definitely need to get this into the hands of people who will go "Wow!" over the results... **44**

*Linda Cartwright
Editor and Publisher
Wild Fibre Magazine*

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What to knit with Handspun?

By Amelia Garripoli

You saw a skein at a sheep and wool show, and as soon as it was in your hands, you knew it was special. Handspun! But, what to knit? How to knit it?

Handspun yarn... every inch of it passed through a thoughtful human's hands, at their wheel or spindle. They washed the wool, spun it, bathed it again and enjoyed the artistry of the skein they created while it dried. Now it is yours. Your skein feels full of life, extra squeezable like that superior bathroom tissue. It's possible your skein is thick and thin in spots, by design or distraction. The spinner may have labeled it with a sheep name or breed, and what extras they put in like silk or bamboo.

Commercial yarns are processed by machines in very large lots. As such, they sacrifice individuality for quantity. They must take large volumes of wool, across flocks, farms, and even countries, to make up their content. They will be consistent in design, dye lot, and content, making them easy to use. Think about how often you see a commercial yarn labeled simply "wool" versus the breed; the most common breed found in yarns is Merino, thanks in large to the amazing sheep stations of Australia and New Zealand.

Mill spun farm yarns are somewhere in the middle. They are still consistent from the machine-driven processing, but they come in smaller lots, most likely from one breed or flock.

A key yet invisible difference between industrial-spun and handspun yarn is the spinning style. Most spinners allow air to be trapped in the yarn as they spin. This is called "woolen" spinning. Industrial machines perform "worsted" spinning. The machines attenuate the fibers and then twist them together. No air trapped inside, this yarn is compact and well organized. The extra air in your woolen-spun yarn gives it a lovely squoosh factor that factory-spun yarn often lacks.

The sheep breed can tell you much about the yarn you are holding. Coarser fibres such as Leicester Longwool, Cotswold and Wensleydale have terrific

shine. They are wonderful for dyed yarns, and will hold up to a lot of abrasion: great for outerwear and knitted bags. Merino is the queen of fine wools, with wonderful bounce and soft enough for baby sweaters. Corriedale and Polwarth are medium wools, very nice for caps, gloves and adult sweaters.

Mohair from Angora goats runs from soft kid mohair to coarser, lustrous, long-wearing adult mohair. Other yarns include blends such as silk, tencel, viscose, soy or bamboo. These are all fine fibres with high luster, added to give shine and wonderful drape to the end yarn and finished items.

So, how to decide what your handspun might become? First look at quantity. Even 50 grams of yarn can be lovely wrist warmers or a headband, even a small scarf if you have laceweight. An 85 gram skein of 4-ply to 8-ply (fingering to DK) can make fingerless gloves for most hands or a nice child's cap. If it's a healthy 100 gram skein, or over 100 metres, you may be able to complete a nice hat, ankle socks, a skinny scarf, or a small lace shawl. Scarves and shawls are nice to make from handspun. Being worn above clothing they are there to be seen, and typically they are one-size-fits-all so you can knit until your yarn runs out (remember to stop with enough yarn to cast off)! Felt bowls and baskets are also terrific items to make.

If a jumper is your goal, perhaps that smaller skein of handspun can be featured in a pattern with entrelac or mitered motifs. Work your handspun into locations that will show it off. You can also knit the handspun separately and attach it with a safety pin, letting you enjoy it with several garments. Flowers and motifs work well done this way.

Now, ask yourself how the yarn feels. Is it soft, medium, or coarse? Where do you see it on you, or on the recipient? Fibre softness can be a very individual thing, so you need to take this into account.

Look at wear-and-tear. If the fibre is very loose and extra squooshy (squooshiness does a terrific job of trapping layers of air for insulation), it is likely to pill easily if subjected to rubbing, such as in the sides and sleeves of a jumper. Maybe a hat would be better, or a felted knit. Knit a swatch and wash it with your laundry, rather than be disappointed once your hat is knit. Machine Washable [aka Superwash] will not felt.

If your fibre is tightly spun and dense, then very likely it will wear well. To test this, take a mini skein (3 metres will do) and hang it on your keychain for a fortnight. Does it show signs of pilling or wear-and-tear? If not, then you have a great, hard wearing yarn. You might even consider it for socks!

To see if the yarn is tightly or loosely spun, look at the twist angle (the angle of the fibers in the plies, otherwise known as drawing). An angle of 30 degrees or more is tightly spun, and adds to the durability of the yarn. An angle of under





17 degrees is very soft. Knitting yarns are often 20-25 degrees.

How do you substitute yarn? The density of handspun can be more or less than factory-spun yarns, so weight is not a good measure.

Instead, you'll need to know the best needle size for your yarn, and the yarn length in metres. Spinners often provide you with wraps per inch, because that is how they measure yarn. You may find it easier to use the needle-gauge method. Fold a length of yarn in half, and place the folded length over the gauge. The largest hole that your yarn completely covers is the suitable needle size for knitting-closed fabric.

If you are a faster knitter, you'd knit with a smaller needle. Patterns, however, are written for the average knitter. Should you be a tight knitter once you've matched the pattern and yarn, you can pull out larger needles to knit with.

For lace knitting or knitting that will be folded, you often use needles not matched to yarn in this way. For these, it can be useful to measure the wraps per inch so you can match your yarn to the recommended thickness.

To measure wraps per inch, take a pencil or dowel and mark 2 feet (one inch). Wrap the yarn around your pencil, not so tight as to stretch the yarn, not so loose that it is floppy, wrapping the strands side-by-side with

no gaps between your marks. The number of wraps is... the wraps per inch. (Using the table in the Stitch Guide of *Turn*, you can then match your yarn to the yarn standard with regards to needle size, gauge and ply or CFAA number.)

There's everything to be said for sampling with the handspun, despite its previous notice. This is because the handspun may drape differently from commercial yarn, and you'll need to decide if you like it, or not. A very densely spun yarn could make your jumper quite heavy; while a loose, airy spun yarn could keep it lighter and easy to wear, but perhaps not as warm as you desired.

In my experience of knitting with handspun, there's a critical factor I've run into more often than not... *raw gauge*. My stitch gauge may be perfect, but I get fewer rows than the pattern's gauge swatch calls for. If this happens, I know I need to wash and block my gauge swatch for complete accuracy, and that it's likely I need to adjust my needle size to get the recommended gauge. Having a raw gauge that is incorrect affects shaping drastically, so it can be very important to get it right, even for a hat.

Handspun yarns are usually not machine washable, even if it is spun from machine washable (superwash) wool.

Continued on page 48



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Take You For A Spin?

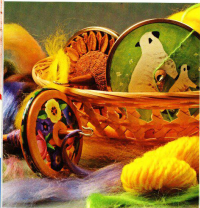
It seems like we have a trend on our hands. Here's my own little inventory: Is there a spinning class? Check. Bought a wheel? Check. Gone to a fiber festival or show? Check. Helping teach? Check. Naming rights to a baby sheep? Check (Hello, Arthur! Hope you're showing a little R.E.S.P.E.C.T.). Now folks are turning up to fiber festivals, showing an interest in the origins of what they buy and wanting more than a standard purchase.

One of the indicators has been a trend online toward the supply and demand for platted hand-dyed ryeing, which is a beautiful step backward from hand-dyed commercial yarn, and often the preferred choice of spinners in urban environments and others who may not want the hassle of shearing, carding and dyeing

a raw fleece. Mandie Chandler, who sells the ryeing from her rural Victorian-based business, Blue Circle the Kwiks, assures us that there's been interest in blue and spinning.

"I started out selling fiber online for a little pocket money after I left the corporate world and had kids, and it's snowballed from there—beyond my wildest dreams!" And, Mandie says, the interest isn't just in spinning, but also in wearable art, needle and not felting, and other fiber crafts. "People who knit and crochet are wanting to get back to basics, starting from scratch by sourcing fiber and spinning. I think there's

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the move toward handmade, away from the rampant consumerism, and there's a sense of community in the fibre world that's been attracting those wanting more than a standard shopping experience."

Another sign of the rise of spinning has been the interest in unusual work. Brisbane-based Mark Vaarwerk creates jewellery from an unusual fibre... discarded plastic (see pic page 10). Mark uses a drop spindle to turn plastic bags into necklaces, and regularly holds workshops on how to transform throwaway plastics into collectible jewellery and objects.

In America, the boom is already happening. There's been an increased number of books about spinning and fibre aimed at those starting out. Shannon Okey, author of *Spin To Knit* and the soon to be released *Alt Fiber*, notes that the popularity of big fibre shows like the Duchess County Sheep & Wool Fest in Rhinebeck, New York, has spread largely online, through blogs. One of the features for festival-goers is Blogger Bingo, which has the following rules: "Please show respect to those participating in the game. If they're in the middle of a transaction with a vendor, deeply involved in a conversation or appear to be engaged in aggressive negotiations over a fleece with a fellow festival attendant, please wait until they're finished to approach them. You may actually want to hide behind something until it's all over and the fleece is no longer flying."

"The first time I went to Rhinebeck it was the same people who'd been going for ages", Shannon says. "The last time? You couldn't walk without running into a blogger. Jessica from Ravelry.com was getting mobbed. In the future she could be needing an escort to go to the bathroom."

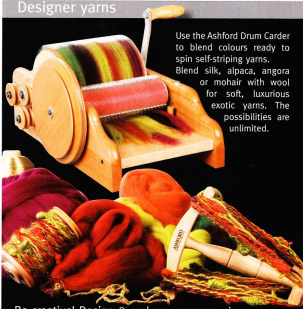
Likewise in Australia, while we haven't taken to mobbing anyone (yet!), Andrew Ternouth from the annual Bendigo Sheep & Wool Show in Victoria is happy to report a rise in crowd numbers of around 10 percent each year. With attendance in 2008 at about 20,000 people spread over the main days, he says there is a rising need to find the show larger premises. "We've been in dry conditions. Since 2000, we haven't had a good [farming] year, so in some ways, it's a good thing, because if we had a good year, we wouldn't have room for the livestock."

Similarly, Grampians Texture, a series of annual fibre workshops held in regional Victoria, is doing well even though it's only the second year in operation. Organiser Marion Matthews, from Regional Arts Victoria, puts the interest in the workshops down to a resurgence happening within the whole textile industry. "Contemporary spinning fits into so many mediums—it's tactile, accessible art, there's reference and contrast to our daily lives."

Continued on page 48

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The Knitting Nerd

Jennie Pakula

Down with sewing – Part 1

Don't you just hate it? You finish your knitting, feel a great sense of achievement, and then your heart sinks at the prospect of all those seams to sew up. Isn't it fiddly! Isn't it a pain! Well, let's say *Down with Sewing* and explore a few ways of getting rid of seams.

Most patterns have you knit each piece separately and then sew them together. This is not easier than knitting in the round, it's simply a convention we're used to. Remember always, the pattern isn't Holy Scripture. You are a competent knitter and you can fix it up to suit yourself. You can conceivably get rid of every single seam in a garment: side seams, sleeve seams, cardigan bands, even underarm seams. How wonderful to finish knitting and only have a few ends to darn in.

Convert a flat pattern to a seamless one

When a pattern is designed to be knitted flat, it usually allows one stitch at the edge as a selvedge. When you're knitting in the round, simply eliminate that stitch altogether and add the total remaining stitches for the front and back. You just need to do a little re-writing before you start. Highlight the stitch numbers for your size and simply make a few tweaks where necessary.

Let's take a plain stocking stitch jumper with a double rib. Say the pattern tells you to cast on 116 sts for the front and same for the back, working the first and last stitches as a knit in every row (a selvedge stitch). In this case, you would get rid of the selvedge stitches, add $114 + 114 = 228$. The next thing is to make sure that's going to work with your ribbing, which has to be divisible by 4 so you don't end up with 2 extra knits or purls at the end of the round. If it doesn't, simply round the number up or down to the right multiple. In our case it works, so we stick in a stitch marker to indicate where the side seams would be, and off we go. When you get to the main body stitch, you might like to pick up a purl between front and back to act as a fake seam. Having the extra purl is handy for a number of things, including concealing a colour change, and helping you with the placement of side shaping. Sleeves work on exactly the same principle. Make sure the total number of your rib stitches works in the round (ie a consistent multiple with no leftovers), then place a marker. A purl stitch added after ribbing to act as a fake seam is, again, very handy and makes the whole thing a little neater.

Both sleeves and body are worked as tubes to the underarms. You can then either join the whole lot up (which I will discuss in the next issue) or you can work

the front, back and sleeve caps separately. At least you'll only have the armhole and shoulder seams to join that way. Remember to adjust the number of stitches you'll cast off for the underarms according to the adjustments you've already made.

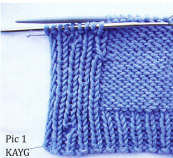
Similarly with a cardigan with vertically ribbed button bands, take your trusty highlighter, and highlight your starting totals for button bands, fronts and back. Add them all together, eliminating the selvedge stitches at the side seams and inner edge of the button band, and making sure the total number of stitches are right so your ribbing is going to work. With a cardigan, because the ribbing is worked back and forth, you do want a selvedge stitch on the edges of the band and the extra rib so the bands match (eg, in a double rib, an extra k2). I've outlined below a couple of different methods for attaching the button bands. Either knit as you go (KAYG), or knit on later (KOL). If you decide on KAYG, make sure the last button band stitch adjoining the body of the garment is a purl; for KOL it should be a knit stitch. Place a marker between each section, then just keep knitting for the desired length of the ribbing, working a buttonhole where appropriate at the bottom of the right hand side of the band.

When you get up to knitting the body, you will proceed in two different ways according to what you want to do with the band.

KAYG. A little side-track first. Ribbing is nearly always worked on a needle a few sizes smaller than for the body. Why is this so? Well, ribbing has two characteristics that make the knit stitches in it a bit bigger than the same needle producing stocking stitch. First, the thread that runs from the knit stitch to the purl stitch is slightly longer as you flick it from the front to the back of the work; and second, the whole fabric pulls in, meaning that the length of yarn required to form a stitch relaxes mainly into the stitch itself, so it looks bigger and tends to be slightly longer. The smaller needle is designed to compensate for this effect. This characteristic of ribbing also means that, if you knit a lengthwise ribbed button band with the same number of rows as your garment front, the button band will be too long, so it will flip out and generally misbehave itself. This is why you get that maddeningly

vague instruction about button bands: "Knit until the same length as garment front when slightly stretched".

So, to KAYG



Pic 1
KAYG

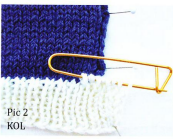
in rib, all you need to do is a short row every 5-7cm (2-3 inches). You are working the body stitches but skipping a couple of rows of button band rows so the button band ends up with 2-3cm less rows than the body. So, work up to the first stitch of the button band, wrap & turn, slip the first stitch, then work up to the first stitch of the button band of the other side, wrap & turn, slip and work back. Next row, work the wrap with the stitch and go on to the end of the row. For more about short rows, see the Hope pattern in this issue. Picture 1 shows a KAYG button band (wrong side) with a short row worked in the non-wrap method described in Hope.

However, if your button band is in a stitch such as garter stitch or moss stitch that tends to pull up rather than relax lengthwise, you don't need the short rows. I've put KAYG button bands in moss stitch in the Hope cardigan without short rows having been worked.

What about needle size? You can fudge it and use the same needle as for the body of the garment, or you can be the precision queen and leave your button band stitches on a nice little circular needle in the smaller size. It's a little fiddly but do-able, especially with a nice short circular. (pic 1)

What about buttonhole placement? Good question. Be willing to wing it a bit here. Work them at regular and fairly close intervals, and let the buttonhole placement determine the final length of the front of the garment. For a round-necked cardigan, as you go up, leave off at an appropriate point so the next buttonhole will be where it should be in the neckband (usually a couple of rows before the next buttonhole is due), put your stitches on a holder, then continue to shape the cardigan front. You may need to add or subtract a couple of rows in the side neck section up to the shoulder to get it to the right length to match the back, and you'll need to adjust the number of stitches you pick up along the neckband. Just write down what you do so you can reproduce it on the other side and you'll be fine!

When working a buttonhole you may want to attach the button to the corresponding stitch on the other band at the same time, or at least leave a marker thread to make life easier for yourself later on. Either sew the button on then and there, or if you have a shank button with a reasonable sized hole, use a small crochet hook to pull the stitch through it in the same way as you would thread on a bead.



KOL. With this method, when you finish the ribbing at the bottom, put the button band stitches on a holder

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Pic 3

in a steek (see *Fearless Steeking*, Yarn 11) if you want to whiz round and round. Just make sure the stitch next to the front edge is kept as a purl. The extra stitches are necessary so you have something to attach the band to later on without putting a kink in it (see pic 4). It makes life a whole lot easier to have a column of purl stitches to attach the band to.

If you put in the two extra stitches, slip the first stitch and purl the second, and at the end of the row, purl the second last stitch and knit the last stitch. This will give you a nice firm selvedge to work with.

The thing that's a bit tricky about this method is placing the buttonholes. Don't worry...a little forethought and experimentation will get you through.

The right hand side (not as it faces you, but as it is on your body) is where buttonholes generally live on a woman's garment. You already have the bottom buttonhole. Smooth the cardi front out on a folded blanket and pin it so it can't shift around. If you know how many buttonholes you want, put stitch markers or pins at regularly spaced intervals up the front to indicate where they should go, remembering that the last one will be in an area not yet knitted...the neckband. Work up to the next buttonhole as set out in the directions below, and keep a record of the number of rows worked between the buttonholes. Work the same number of rows for the next buttonhole, remembering that if it doesn't

and then do one of two things: Either cast on two extra stitches to each front edge of the cardi if you want to work back and forth (pic 2), or put

at the inner edge. The wrong side of the work is facing you. Work back to the outer edge, then in to the body again, slipping the last stitch knitwise (pic 3).



Pic 5

Pick up the first purl loop in the column from the front of the body only. Don't take the working yarn around the back of the work but come in from the top; knit it, then pass the slipped stitch over. Turn, slip the first stitch purlwise, and repeat the whole process, picking up every second purl loop on the body. Once in every interval between buttonholes, *pick up the third loop rather than the second*. This tightens up the band

lengthwise. Keep track of how many times you do this so you can follow the same rule on the other side.



Pic 6

Left side: Rejoin the yarn at the inner edge. The right side of the work will be facing you. Work to the outer edge, turn and work back, slipping the last stitch purlwise with yarn in front. Now bend the edge of the cardigan over and pick up the first purl loop on the right side

(pic 5 shows the process a little further up the band).

Purl it, then pass the slipped stitch over, putting your needle in the back of the slipped stitch rather than the front (pic 6).

Turn, slip the first stitch, and repeat, picking up on the body every second purl loop. As on the other side, at regular intervals, pick up the third loop. This tightens up the band.



Pic 4...

This is how the knit on later Band looks.

quite work, it's not a lot to rip back and try again until you get a consistent number of rows that work.

Right side: Join the yarn



Pic 7... this is the finished result.

Next issue: Working sleeves and body together.

FROM BROADY TO THE BRONX

by Sarah Durrant



Sculptor Ruth Marshall at her workplace at the Wildlife Conservation Society, Bronx Zoo. In the background, typical sculptural work and one very contented looking resident! Photo provided by Ruth Marshall.

When Ruth Marshall took her cat Rocky into the vet for his routine teeth cleaning, she had a special request. Could she go in the room with him while he was under anaesthetic? Just to take some photographs and get a few measurements for some knitting? "How sweet" said the veterinary nurses, "you're going to knit him some kitty clothes.....?"

Actually, no, she didn't want to knit clothes for her cat, she wanted to knit HIM. As a skin. It had taken Ruth a year or more to raise the courage to go public about her desire to recreate Rocky in knit form, but those veterinary staff at the time didn't quite get it. Nevertheless they permitted her to do what she'd requested, and even kept Rocky under gas for longer than is usual, so Ruth could complete her groundwork. Up until this time Ruth had spent fruitless hours at home trying to persuade Rocky to co-operate, yet every time she pulled out the tape measure, poor Rocky clearly knew what he was about to endure, and he would be out of there like...well, a skinned cat!

As it turned out Rocky (or, more specifically, Ruth's lace knit version of his pelt) went on to become a pin-up boy. They used a close-up of Ruth's knitted piece as the international advertising poster promoting the Radical Lace & Subversive Knitting exhibition, held at the Museum of Art & Design in New York during the first part of 2007 (and is still touring).

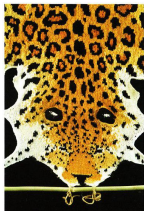
Who is Ruth Marshall?

Ruth Marshall was born in Australia in 1964 to an English mother and a Scottish father who'd migrated to Australia during the 1950s. She was brought up in a typical working class family in Broadmeadows, in the outer northern suburbs of Melbourne. Today she lives in New York and works as a sculptor at the Wildlife Conservation Society, more commonly known as the Bronx Zoo. Her "day job" includes sculpting environments for the animals there that replicate their natural habitat. Her

"after hours" work, though, encompasses a wide range of mediums including knit. The lace-knit Rocky has since been superseded by the knitted Big Cats, with a number of snake skins (including all 68 varieties of the Coral Snake) stitched along the way.

So how did she make this journey from Broady to The Bronx?

Ruth describes herself as a fairly ordinary student during her school years. Art wasn't on the syllabus for HSC level at her school (they had no art teacher) so she had to study the examination subject by correspondence. Ruth actually credits her love of piano, which she started learning at an early age, with introducing her to the discipline required to be able to apply herself and study well in the Arts. Ultimately, it was actually her excellent marks in



*Detail of Amur Leopard, 2007
Photographer Maja Kihlstedt*

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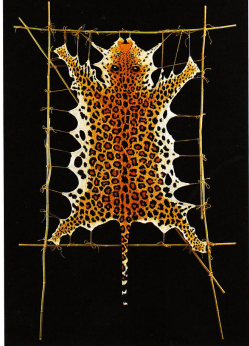
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*Amur Leopard, 2007, by Ruth Marshall; 53" x 92", held in private collection (Knitted Knit Picks yarn, bamboo, string)
Photographer Maja Kihlstedt*

music that pulled Ruth through her HSC. She then went on to study sculpture and printmaking at the Phillip Institute of Technology (now known as RMIT). She felt a bit lost in Australia after qualifying. Whilst she'd received admirable training, she really had little idea about how to start her art. Two years after completing her BA, Ruth was awarded the inaugural Ann and Gordon Samstag International Visual Arts Scholarship, along with 9 other young Australians. She headed off to America and, in 1993, commenced her Masters degree in sculpture at the Pratt Institute in Brooklyn. Following graduation she began work as a sculptor at the Wildlife Conservation Society, which she continues to enjoy today. She feels she fits into the art environment better in New York, but will never discount returning to Australia at some time in the future.

Art with a conscience

If you take a look at Ruth's website (www.ruthmarshall.com) you'll find an extraordinarily diverse range of artworks in her galleries. Beautifully polished, moulded resin pieces, alongside hard-sculptured creations made from found articles, through to the knitted art that she has more recently developed. But all are drawn together by a common theme that her work exhibits: the natural world.

Ruth learnt to knit as a young child of 5 or 6, taught and encouraged by both her mother and an aunt. She used to knit jumpers, family clothing and such. After a lull in her knitting obsession, she rediscovered the craft on a journey back to Australia, and started introducing it into her work in 2005.

A glance at her resume and it becomes apparent that Ruth has focussed primarily on knitting snake skins and cat pelts. Very BIG cats, and particularly endangered species, for Ruth is determined to draw public attention to the plight of these rare and beautiful creatures. Their life is in the balance; poaching, deforestation and depletion of prey species have all taken their toll. When I spoke with Ruth she was brimming with the news of a recent sale... her knitted pelt of a rare Amur Leopard had sold from a major exhibition in Istanbul for a price greater than a real pelt would have brought. There are, reportedly, only about 30-35 Amur Leopards remaining in the Russian Far East, so Ruth is hoping that the sale of her art work will raise awareness of their plight. It wasn't until we talked some more, that Ruth suddenly appreciated that \$US14,000 (the price the piece sold for) is a very significant price for a piece of textile art! Being so immersed in the purpose of her work, she hadn't considered its value in those terms.

Working Directions on how to knit a Big Cat

As a knitter and designer myself, I was intrigued to learn of Ruth's processes, and whether knitting a life-size leopard pelt bears some similarities to garment design work.

- Ruth's first stage is extensive research of the animal concerned, particularly ecological and conservation research. Working at the Conservation Society she has been able to make detailed photographic studies of the animals to aid with her patternmaking.
- She then selects the yarns. Her first priority has been to replicate the exact colours of the animals, but she also needs to ensure the yarns knit to about the same tension, ie, that the yarns used are of similar weight. Some skins she's worked in sock yarns, others in more bulky varieties.
- Ruth then draws up a life-size chart on graph paper: Yes, full size! This chart can typically take a couple of weeks to complete, and Ruth will pin it onto her wall at home so that she can make assessments and adjustments any time she walks past it. She studies every tiny detail of the animal's markings in order to reproduce the pelt.
- When she's finally happy with her chart, the knitting commences. But first, the bane of every knitter's life, she works tension samples to ensure the pattern provides an accurate reproduction of pelt markings and size. As these pelts are pretty large pieces (the Amur Leopard pictured is about 233cm long and 135cm wide, or 92inches x 53inches) Ruth usually



breaks the piece up into 4 sections to work on separately (head, tail, left side, right side) which are later joined together. For her colourwork, she tends to combine the techniques of stranded knitting along with intarsia, or picture knitting.

- "So many ends", she despairs! To her credit, Ruth doesn't skimp on the finishing. The new owners of her Amur Leopard intend to mount the piece in a two-sided glass cabinet, situated in the middle of a room, so that both the front and reverse of the piece may be seen. No right or wrong side knitting worries here, as all those ends are carefully woven in! She also crochets around the entire circumference of the pelt and she adds glass eyes and any necessary embroidery to augment the detail.
- Finally, the knitted skins are mounted for presentation and display. They are lashed to bamboo frames and tensioned, now looking all too like the genuine pelts that they represent. Stunningly beautiful and confronting, all at once.

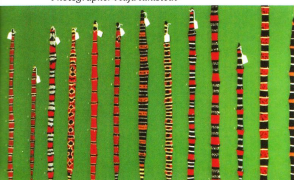
Making tracks towards the future

Ruth's knitted artworks have now been represented at a range of exhibitions in galleries across the world, and her success may also be measured by the impressive number of her pieces that have been sold or acquired by museums and private collectors.

Ruth intends to take advantage of her ever increasing profile in the art world, and has plans in place for a Knitted Amur Tiger Pelt Project, with the aim of cultivating and attracting conservation conscious audiences in high quality museum and gallery settings. She has received an offer of sponsorship by Lion Brand Yarns, who are actively supporting knit artists in the US, and she is establishing contact with the appropriate conservation programs via the Wildlife Conservation Society. While her work makes significant commentary on the fashion and poaching industries, Ruth also has a long term goal to create a market for hand knitted pelts, which could be developed by the local communities where these endangered animals strive to exist, thus creating an economic alternative, or other incentive, to reduce the harm to endangered species.

Much as his big-screen namesake, Rocky was just the first of many.

*Coral Snakes, 2006, by Ruth Marshall.
Photographer Maja Kihlstedt*



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Yarn on a Shoestring
Sarah Golder

Proverbial Knitting

"A stitch in time saves nine"

When I was a kid I didn't understand this little proverb. What on earth is a stitch in time? And why would you want one of them, or even nine of them? What it really means, of course, is that if you sew up a small hole as soon as you see it, you won't have to sew up a larger one later. Which brings me to mending.

I have a mending pile that sits on the filing cabinet in my office and gets dusty. Darling husband would have three extra pairs of work trousers if I spent half an hour sewing up a pocket or a dropped hem. They are looking at me right now as I type this column on mending. Now everyone knows that I don't always practice what I preach.

Mending clothing (if you actually do it) is very worthwhile. Its cost effectiveness is obvious. A little judicious stitching with a needle and thread can greatly extend the life of a garment and prevent the need to go and buy or knit another item as quickly. Extending the life of any item prevents it going to landfill quite so fast as well. In a fast-paced consumer society taking the time to do a little mending will be good for your soul, as you slow down and defy the product-driven world one garment at a time. Lets look at how to mend your hand-knitted garments.

Loose threads

Knitted stitches can catch on fingernails, a loose hook on the wall, a hairclip or any other number of things. Fortunately, these are easy-peasy to fix. Push a crochet hook through from the back of the garment, pick up the loose thread and pull it to the back.

Ladders

These are fixed in the same way as a dropped stitch. Using a crochet hook and starting at the bottom of the ladder, loop each strand of the ladder through the stitch below. To secure the last loop use a fine needle and cotton thread and sew the loop to the knitted fabric.

Holes caused by broken threads

Sometimes a stitch will actually break; perhaps there was a weak section in the yarn that went by unnoticed as you knitted or the garment caught on something. This is definitely a case of "a stitch in time saves nine". The sooner you discover and mend a little hole like this the better.

Using a tapestry needle and a length of yarn similar to the yarn the garment was knitted with, work duplicate stitch over the affected stitches. Pretend you are doing knitting stitch embroidery over a few rows and stitches,

over and surrounding the hole. You may need to work duplicate stitch over a stitch that isn't really there so use your judgement and your knowledge of how knitting stitches hold together and do your best to make your mending look like your knitting. This way of mending a hole, if done carefully with a matching yarn, can be unobtrusive and often unnoticeable so your garment can go on as before.

Large holes in knitting

Large holes in knitted fabric are much more difficult to mend unobtrusively. Elbows are often the first place a hole occurs in a jumper and the longer it gets worn with a hole, the worse the hole will become. You can prevent the holes occurring (see explanation below) or you can make a feature of the elbow and add a patch. This patch could be knitted, a piece of drill cotton or an oval of brown leather, Dean-of-the-college style. Either way, back stitch or machine stitch around the edge of the hole and then sew the patch on neatly. Socks are big offenders when it comes to holes with toes and heels wearing out. My socks wear out first at the side of my foot near the big toe because my big-toe-bone sticks out. Large holes in socks or elbows can be fixed with good old fashioned darning but I have never learned to darn so I'll leave that to someone else (see Mary Tarrant's article in this edition of Yarn).

"Prevention is better than the cure"

Here's another little proverb to inspire you to get mending sooner rather than later. If applied correctly, it can prevent mending altogether. Well before the elbows of jumpers and the heels and toes of socks start to get holey you can see the stitches thinning. Before they wear out, work a section of duplicate stitch in matching or similar yarn over the worn part. For socks be sure to use a yarn with some nylon in it or add some nylon thread to the yarn you are using. It's much easier to work duplicate stitch over a worn patch than a hole and it will be less likely to show.

Reworking ribbing

The cuffs and waistbands of knitted jumpers often start to look ragged and untidy before the rest of the jumper does. First undo the side or sleeve seams of the ribbing (this can be prevented altogether by knitting in the round, see Triple Wave Jumper, Yarn 10). If your jumper has been knitted from the top it is easy to unravel the ribbing, pick up the live stitches and knit down to make new ribbing. The ribbing on jumpers that have been knitted "from the bottom up" are a little trickier to rework, because ribbing can't be unpicked from the beginning, like stocking stitch can. Here's what to do: locate a stitch in a plain area a couple of rows above the ribbing, snip the stitch with a small pair of scissors and unravel that row one stitch at a time, carefully pulling

out the length of yarn. Do this all along the row. The ribbing will fall off the jumper. If you want to re-use the yarn in the ribbing, unravel it, hank it, wash it and let it dry. Pick up the live stitches at the bottom of the knitting and, using the washed yarn or new yarn, knit yourself a new cuff or waistband and cast off loosely in rib.

If the ribbing at the cuff, neck or waist is intact but loose, then it can be fixed with shirring elastic. Run strands of shirring elastic through the rib stitches on the wrong side, pulling until the ribbing is the right size when the elastic is relaxed, or stretched only a little.

Lengthen or shorten sleeves and body

To make sleeves and bodies longer follow the instructions for reworking ribbing but add rows of stocking stitch or another pattern before working the ribbing. To make sleeves and bodies shorter just snip a thread higher in the knitting, undo the row and knit down to the length you require.

What if my jumper isn't stocking stitch?

The techniques just described are best worked on a stocking stitch garment. If your garment is worked bottom-up in a pattern stitch it won't be possible to work extra length in the other direction, and have the pattern match. In cases like this it is possible to take off the ribbing as described above, knit a new section of the sleeves or body from the bottom up and then graft the new section to the old section. Consult a good knitting techniques guide to learn how to graft with both knit and purl stitches.

This will be my last Yarn on a Shoestring since I'll be starting a family in February. I have loved writing them and appreciated all the comments. Please visit my blog at www.makeityourrown.wordpress.com for more adventures. Thanks to all the Yarn staff past and present for being inspiring and wonderful to work with. It has been a very happy three years.

Ed's note: We've loved having you Sarah. Look for Yarn 4 Kids in the next edition. I'm sure you'll find it useful! Congratulations from the YARN team.

Other proverbs that apply to knitting

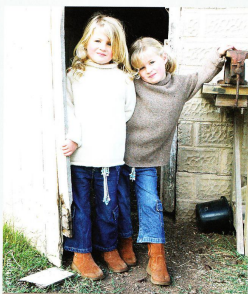
Too many cooks spoil the broth. While it is possible for two people to knit the same stitch at the same time, it seems needlessly complicated. One knitter knitting one stitch is enough.


A watched pot never boils. Stop obsessively counting rows and measuring your 700 stitch lace shawl. The way to get it finished is to just keep knitting.

Beggars can't be choosers. Perhaps a better way of putting this: got no cash? Knit from your stash.

Look before you leap. Consider a potential project carefully and read the pattern before you start. Think of all those sad, neglected projects in the bottom of a knitting basket, abandoned because their creator couldn't or wouldn't finish them.

He (or she) who hesitates is lost. Oooh look at that lovely pattern/yarn; blow all my other projects, I'm going to buy that yarn/pattern and start right away. This little proverb keeps the yarn/pattern industry propped up.



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No such thing as a Disaster!

By Rita Power

You've pondered long and hard over the pattern, selected the yarn that gladdens the eye, sat up late to get it finished, steamed, pressed, stood back to get the best effect and... aaaaaaahhh!

Stop! Before you hurl the no good, trashy thing into the farthest reaches of the universe; there is hope. The words "disaster" and "total fluff up" no longer exist in my knitting dictionary. There's nothing that is so bad that it can't be redeemed, used and enjoyed... just like life.

Firstly, there are a few comforting things to remember. The pattern is a guide; you are driving the car and if you want to deviate down a side lane or lose the way entirely, it's allowed. Secondly, the overall effect is the thing. The finished piece will be viewed as a beautiful whole; if it's pleasing to the eye, then the fact that there's a slight bingle under the right arm doesn't amount to a hill of beans. Thirdly, you chose the yarn because it spoke to you, was totally right for the job and made you happy. Give it the respect it deserves and, if you make the odd furphy, work with the yarn to make it right. It's an amazing thing, but often that little mistake results in something beautiful and unique and far better than the intended outcome.

There are a couple of ways to tackle the problem, either by camouflage or by subtly changing the design. A lot will depend upon the actual position of the hiccup. Obviously, if it's right in the middle or situated right over the left/right breast, then a more lateral approach is called for.

Let's say that it is in an obvious and awkward position. What about a cute little pocket, possibly using yarn in a contrasting colour. Not just a plain old pocket, but one with a button, or a bead, or a little loop. Make it the standout feature. I speak from experience. Having made what I thought was a great jacket, I ended up with a strange, mutant thing near the bottom right front. Not to be daunted, I picked the very brightest predominating colour in the jacket and knitted a dear little droopy pocket. And that pocket is the thing everyone comments favourably upon.

Something strange about one of the shoulders? Steam press both shoulders and fiddle about until they look roughly the same. Got a button stash? Find a set of big, bold buttons and stitch them down the 'unique' shoulder seam. Suddenly, a hiccup becomes a design statement.

There are very, very few situations that can't be sorted by adding a pocket, a button, some beads or ribbon.

If there's a mutation on a piece made from a lighter, more delicate yarn and it is in an eye-catching position,

use some tiny, glass beads in the same colour. Stitch them in random groups (sprinkles) over the whole piece. Yes, it takes a bit of time and effort but you will end up with a beautiful piece of work, of which you will be proud.

Other suggestions are crocheted daisies (they look wonderful in a multicoloured knitting ribbon such as Anny Blatt Victoria), free form crochet onto the garment or a scarf in the same yarn knitted around the neck to hide a less than perfect neckline.

A friend of mine will take an even more radical approach. If it offends her, she cuts it off or out. Felts over it, machine embroiders material onto it, binds the hole and turns it into a real talking point! Is one side of the vest longer than the other? Cut it off at an oblique angle, add braid and tassels. Voila! It's all about internal fortitude and the panache to turn it into wearable art.

The main thing to remember when you first gaze upon it is that the piece of work is giving you an opportunity to fly. Be bold. Cast out fear! The worst has already happened, from here on it's got to get better. And, if all else fails and you're still not happy, chuck it into the washing machine with your jeans on the hot cycle and turn it into a bag!

A little bit about Rita: Until 18 months ago, drama in all its forms (acting, directing, teaching) was my main pursuit. And then I stumbled across sari silk on the internet. That was the start of the incredible journey that took me and my knitted items, felt bags, hats and silk scarves to the Penguin Markets on the North coast of Tasmania and brought me to rest at 'Simply Us', the colourful little shop in Latrobe that I share with Annette. I do the hand spun, hand dyed and hand knitted pieces. However, my main focus is on unusual yarn from interesting places, where the production of yarns provides a level of dignity and a living wage to female refugees and local craftswomen. Women working together, internationally, to create beautiful things and positive energy.



Marge began to wonder whether she might have mimed the pattern.



Did we measure up?

By Debbie Ellis

In a small room five years ago, a group of craft enthusiasts sat deliberating



what they could do to live up their local Wangaratta Stitched Up Festival. Someone came up with the idea of attempting to beat the Guinness World Record for the world's longest scarf (which at the time was 32km). So the seed was sown and woollen threads began to weave their magic.

Little did they know how far the threads would carry and how big the task would become. For some people it literally took over their lives and their homes. Regular weekly trips to the post office and local depots involved collecting all the parcels of scarf metres, taking them home, unpacking them and recording the details of the contributors. Not only were personal details included with the knitted metres, but lovely hand-written letters from individuals, along with a jar of the various pins, safety pins and paper clips used to attach details to their knitted metres.

Each metre was then hand sewn into 30metre rolls, boxed and placed into storage (which in itself became a challenge). Some 512 large boxes of sewn scarf required a substantial storage space. At various times over the five years the boxes were removed from storage in order to arrange public displays. The scarf project was a full time job to say the least, involving the collection and distribution of donated wool, updating of the website and constant promotion to keep the knitting momentum going.

At the celebration, on the second Saturday in October, I met a lady who independently knitted over 350 metres. Not only did she personally knit them, she co-ordinated her pieces with colour and patterns. She plans to keep her 350 metres, to sew into blankets to distribute to the

charity of her choice. She said to me, "I feel a bit lost without the scarf now, I only knitted when I sat down to watch the television, but I miss it". I am sure she is not the only one who feels this loss.

I sat reading many of the letters at the celebration and was touched by the stories shared: one gentleman had sent in metres knitted by his wife, who had lost her sight in one eye; the story of a daughter who was grateful that the scarf project had given her elderly mother inspiration to pick up her needles again; the man who said the scarf was not just knitting, it was commitment, passion, dedication and a desire to contribute. These are just a few of the thousands of letters received with stories telling how the scarf has touched lives. The scarf, it seems, became a living, breathing connection with everyone it encountered.

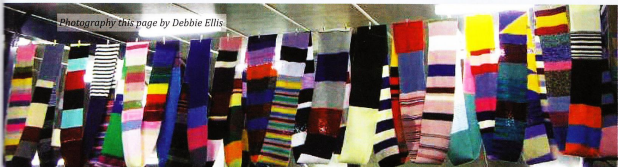
The World Record wasn't beaten. There was no fanfare and no Guinness World Record officials. It was a simple gathering of mainly the committee of management, friends and family to celebrate their five years of dedicated work. With an unofficial measurement of 32-33km we were short 20km. The current Guinness World Record still stands at 53km, achieved by the Welsh in 2005. What was achieved was so much more; the bringing together of people of all ages, from every corner of Australia and even beyond our shores. Contributing to something bigger than ourselves, the scarf engaged us, stitch by stitch. We were connected, and this will continue.

The final chapter is still being written. The task is not quite complete. As has always been planned the scarf will be un-sewn and re-sewn into blankets for various charities/needly communities. Thus, the stitches will provide warmth and comfort for many Australians. This will require thousands of hours of work and therefore your help is needed. If you, or an organisation you belong to, can assist in the re-sewing and distribution of blankets please contact Wendy Norman on (03) 57215416.

When the committee was asked, "What are you planning next?" there were many sighs, raised eyebrows and a few nervous giggles, eliciting little verbal response.

I don't imagine there is a project like this planned any time soon. I think a well-earned rest is on the cards, and rightly so.

Photography this page by Debbie Ellis





A cabled cap designed to appeal to women, turn-out up. The cap can be made with or without the peak if you want to leave it out, and work the folding round all in part without the need's part section.

Miss Rachel's Cable Cap

By Iennie Pakula

Yarn Biggan Design 100% Merino Wool (50g/1.75oz, 105m/115yds, 12wpi) 2 balls Colour 705 Turquoise

Needles and notions 4mm (US6) circular needle
50cm/20inches (or longer if using magic loop) and/or set of
5 x 4mm (US6) DPNs, cable needle (CN), template plastic,
non-roll elastic 2.5cm wide x 60cm long (1 inch x 23.5 inches),
sewing thread and sharp needle, waste yarn, tapestry needle

Tension 22 sts and 29 rows over 10cm (4inches) in stocking st
Finished measurement To fit head circumference 52.5 (55, 58) cm or 20.5 (21.5, 23) inches

Notes contains a 12 st pattern repeat, 4cm wide

Abbreviations:

C6F = slip next 3 sts on to CN and hold at front, k3, then k3 from CN; **p2sso** = pass 2 slipped sts over; **C4F** = slip next 2 sts on to CN and hold at front, k2, then k2 from CN; **C2F** = slip next 2 sts onto CN, the first knitwise, and the second purlwise; hold cable at front; k1, then k2tog tbl from CN.

Pattern

						—					—	8
						—	\	○	\	○	—	7
						—					—	6
						—	○	/	○	/	—	5
						—					—	4
=	=	C	6	F	=	—	\	○	\	○	—	3
						—					—	2
						—	○	/	○	/	—	1

Decrease Rounds

[illegible]

key:

| = knit
- = purl
\ = ssk
/ = k2tog

key:

o = yo
R = k3tog
M = sl2 tog kwise, k1, pssso*
C6F, C4F, C2F : see abbreviations

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Pattern (multiple of 12 over 8 rounds)

Round 1 *p1, (k2tog, vo) twice, p1, k6*

Round 2 *p1, k4, p1, k6*

Round 3 *p1. (vo. ssk) twice. p1. C6F

Rounds 4, 6, & 8 as round 2

Round 5 As round 1

Round 7 *p1, (vo, ssk) twice, p1, k6*

Hat band

Loosely cast on 117 (122, 128) sts. Join to work in the round, being careful not to twist.

Place marker at join. Work 8 rounds of knit. Folding round: purl 39 (41, 44) sts, then leaving a tail of about 25cm (10 inches), break yarn. Purl 39 (39, 39) sts with waste yarn, rejoin main yarn having left a tail of main yarn of around 25cm, and purl the rest of the round. Knit 8 rounds.

Increase/set-up round

Note What we are doing here is making the stitch count into multiples of twelve, going from existing units of 8 or 9 stitches. So, in the "8/12 increase", we make 12 stitches from 8, and in the "9/12 increase", we make 12 out of 9.

8/12 increase [p1, (k1, vo) twice, p1, k1, m1, k2, m1, k1]

9/12 increase [p1, (k1,yo) twice, p1, k3, m1, k2]

Small work *9/12, 8/12, 8/12*, repeat from * to * three times, then 9/12, 8/12. You should have 168 sts (14 x 12 stitch repeats)

Medium work *9/12, then (8/12) six times*, repeat from * to * once, then a further 8/12. You should have 180 sts (15 x 12 st repeats)

Large work 8/12 sixteen times. You should have 192 sts (16 x 12 st repeats)

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Hat body

Work 25 rounds of the pattern starting at Round 2.
If you want a slouchier hat, work another 8 rounds.

Commence decrease rounds as follows:

D1 * p1, ssk, yo, ssk, p1, C6F* (154, 165, 176 sts)

D2 *p1, k3, p1, k6*

D3 *p1, k3tog, yo, p1, k6* (140, 150, 160 sts)

D4 *p1, k2, p1, k6*

D5 *p1, yo, ssk, p1, k6* (no decrease)

D6 As D4

D7 *p1, k2tog, yo, p1, ssk, k2, k2tog* (112, 120, 128 sts)

D8 *p1, k2, p1, k4*

D9 *p1, yo, ssk, p1, C4F* (no decrease)

D10 As D8

D11 Slip first st of round, *k2tog, yo, k2tog, k2, ssk*. At
end of round, work final ssk with the stitch slipped at
the beginning of the round (84, 90, 96 sts)

D12 Knit all sts.

D13 *yo, ssk, k1, k2tog, k1* (70, 75, 80 sts)

D14 Knit all sts.

D15 *k2tog, yo, C2F* (56, 60, 64 sts)

D16 Knit all sts

D17 *yo, ssk, k2tog* (42, 45, 48 sts)

D18 Knit all sts

D19 *yo, sl2 tog kwise, k1, pssso* (28, 30, 32 sts)

D20 *k2tog* (14, 15, 16)

D21 *ssk* (for M only, k last st) (7, 8, 8 sts)

Break yarn and run through
remaining stitches, draw up and fasten.

Chart Rounds D11, D15 & D21: See
written instructions for more details.

Make peak

Carefully pick out the waste yarn
and transfer the stitches to 4 DPNs
(two at the top, two at the bottom).
Include the half stitches on either
side of the waste stitches in the
top row. This is most easily done

by transferring the top and bottom stitches, a few at a
time, to a pair of thinner straight needles and then to
the 4mm DPNs. You will have 40 sts on the top needles
and 39 sts on the bottom needles. Rejoin yarn to top
right needle, and with the 5th DPN, work across the
top, then across the bottom, decreasing one st as you
go (38 sts on bottom needles). Work two more rounds
without shaping then across the top again.

Begin shaping rounds:

Round 1 ssk, work to last 2 sts on bottom, k2tog; ssk,
work to last 2 sts on top, k2tog.

Round 2 Knit.

Repeat Rounds 1 & 2 five times, then Round 1 six times.

The final rows are worked back and forth separately for
the top and bottom sections. Final rows for the bottom
section: ssk, cast off 2, k to last 4 sts, wrap & turn, purl
back to last 2 sts, p2tog tbl. Turn, ssk, cast off (working
wrap with stitches) to last 2 sts, k2tog.

Final rows for top section: Slip the first st of the upper
section on to CN and hold at back (inside the peak),
move last st from bottom section to beg of upper section,
slip st from CN back on to upper needle. Slip 2 kwise
(separately as if to ssk), k1 and p2sso. Cast off 2, work
to last 4 sts, wrap & turn. p2tog, work to last 2 sts, p2
tog tbl, turn, ssk, cast off to end. Break yarn and thread
tapestry needle. Sew edges together, burying the final
knot in the seam.

Cut out visor from template plastic. File the edges with
an emery board to reduce stress on the knitted edge and,
if desired, you can glue a strip of polar fleece to the edges
of the visor. Slip the visor into the pocket. Using the tails
left from the folding round, sew the pocket closed.

Sew up the hat band seam, leaving quarter open.
Thread the elastic in and adjust it to your head
measurement leaving 2-3cm (1 inch) overlap. Overlap
the edges by 2-3cm (1 inch) and sew together securely
with sharp needle and thread. This is best done by
sewing a square through the overlapping edges then a
cross through the middle. Finish sewing the hat band
seam, darn in ends.



Crocheted Pi Shawl

By Sarah Goldor

Platin round

3ch, work a tr into each stitch to end of round, sl into top of 3ch.

Increase round

This round doubles the number of stitches in the round, 4ch, (1tr, 1ch) into each st to end of round, sl into 3rd ch of 4ch.

When working a plain round after an increase round: if the stitch to be worked into is a tr, work into the top of the tr; if that stitch is a ch, work into the space that the chain makes.

The 3ch at the beginning of each round counts as a tr.

Get up

Make a small loop of yarn, 3ch, 5trs into loop, sl into top of 3ch. (33 sts.)

Make an increase round. (78 sts = 10trs and 18ch)

Make another increase round. (105 sts = 20trs and 25ch)

Make a plain round. (140 sts = 40trs)

Make another increase round. (185 sts = 40 trs and 45ch)

Pattern

Measure the diameter of your circle and write it down. Make 1tr in trebles (or the stitch of your choice) until the diameter of your circle is double the number you wrote down. Make an increase round where the number of stitches is doubled. Work 1tr in trebles (or pattern) until the diameter has doubled again. Continue in this manner, doubling the number of stitches every time the diameter of the circle measures double what it was before.

Continue in this manner for as long as you want. Make a pretty edge such as seedstitch for the last round. Block as appropriate for the yarn you have used. The shawl pictured was finished **2nd last Row 3ch, 1tr** into same place "1 ch, make 1tr, 2 tr into next tr", repeat from "1, join with sl at into top of 3ch.

Last Row of sl into 2nd of 3ch, 3ch, 1tr into same ch "3ch, 2tr into 2nd ch of next 3ch loop, repeat from " ending with sl at into top of 3ch.

Here my smooth yarn from laceweight to bulky. Unicorn Bardsdale 72% bamboo + 28% cotton (plg 1.75oz, Fin/80yds) (8 ball Colour Sassy 4025/0288 Brown)

Needles and Mediums Choose a crochet hook a couple of sizes larger than the size usually used for your yarn.

Tension not critical, it's best if your tension is a little looser than normal for your chosen yarn so that the shawl has plenty of drape, and does not pucker with the increase rounds. (Space a small amount of padding, this will disappear with good blocking at completion.

Finished measurement up to you, pictured shawl is 3m (318cm) in circumference. (Wash 32.5 inches) diameter

This shawl is a crocheted version of the knitted pi-shawl, made famous by Elizabeth Zimmermann, and uses the same mathematical principle, each time you double the diameter of a circle you also double the circumference. The numerical pattern works for any weight of yarn and you can continue crocheting until your shawl is as big as a baby's bath (if you like). Large sections of treble crochet between the increase rounds gives you plenty of room to add other stitch patterns that are based on trebles, such as fillet patterns, bobbles, clusters and shells.



Yarn kindly donated by Unicorn

Sally

By Sarah Golder

A sweet cotton dress that grows with you. It starts as a dress, and eventually becomes a basic top to go over a T-shirt and jeans. All you need to do is adjust the shoulder ties.

Yarn: Jo Sharp Soko Summer (24, Cotton 100% cotton) (80g/1.1lb; 180m/100yds, 4spg) + (3, 2) balls Colour 221 Carmine, 1 ball Colour 228 Cacao

Needles and notions: 3.25mm (US) 40mm circular needle and 1.75mm (US) 40cm and 40cm circular needles, 1 cable needle, tapestry needle, 3.25mm (US) DPNs for working 4-needle

Technique (1200 and 30 rows to 180in finished) or machine-knit. Finished measurements: dress (S, M, L) cm or (4, 6, 8, 10, 12, 14, 16, 18) inches, length 45 (48, 51) cm or (17 1/2, 19, 20) inches

Notes: The dress starts at the bottom edge (to work) at two pieces (to assemble, then front and back are joined separately). Lined edging and eye are added last.

Yarn kindly donated by
www.josharp.com.au

Body

Using 3.25mm (US3) circular needle and main colour, cast on 160 (180, 200) sts. Do not join to work in the round. Work 7 rows garter st (1st row is wrong side).

Change to 3.75mm (US5) circular needle and join to work in the round, placing a marker to mark beginning of round. Work in stocking stitch for 2 rounds.

Join in contrast colour and work from the chart over the next 9 rounds. Continue working in stocking stitch in main colour until work measures 6 (7, 8) cm or 2.3 (2.7, 3.1) inches from cast on.

Work first decrease round: k6, place marker, k2tog, k64 (74, 84), ssk, place marker, k12, place marker, k2tog, k64 (74, 84), ssk, place marker, k6

Continue in stocking stitch, working decreases between the markers as before, every 7th (8th, 8th) round, twelve times in all, until 112 (132, 152) stitches remain. Continue without shaping until work measures 35 (37, 39) cm or 14 (14.5, 15) inches from cast on.

Divide for front and back

k50 (60, 70), cast off 12, k44 (54, 64), cast off 6 to finish round then cast off another 6. Continue working on next 44 (54, 64) stitches for back.

Back

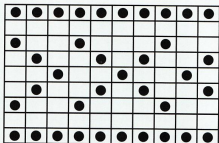
Work in stocking stitch, decreasing 1 stitch at each end of every right side row until 32 (42, 52) stitches remain. In next right side row decrease 1 stitch at beginning of row [31, (41, 51) sts rem].

Continue without shaping until back measures 8.5 (9.5, 10.5) cm or 3.3 (3.7, 4.1) inches from beg of armhole, ending on a wrong side row. Work 6 rows garter stitch and cast off.

Front

Work as for back until front measures 5 (6, 7) cm or 2 (2.3, 2.7) inches from beg of armhole, ending on a wrong side row. Work the Fair Isle pattern from the chart, one stitch in from each side of the front and noting that the pattern repeat is a multiple of 10 plus 9.

Continue until front measures the same as the back to garter stitch border. Work garter stitch border and cast off as for back.



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I-cord edging and ties

Using 3.25mm (US3) circular needle, knit up a row of stitches along one armhole edge, noting to knit up one stitch for every row. Break yarn. Using 3.25mm (US3) DPNs, cast on 4 stitches, *knit these 4 stitches, do not turn but slide the sts to the other end of the DPN, bring the yarn around and knit the 4 sts. Repeat from * until cord measures 30cm.

Next round: holding the dress in your left hand with the right side facing, *slip the four i-cord sts onto the dress needle, bring the yarn to the right and using the DPN knit 3, ssk (thus working together one st from the i-cord and one from the dress). Rep from * until all the armhole stitches are worked and you have 4 stitches on the DPN. Continue i-cord as before for another 30cm. Repeat for the other armhole.

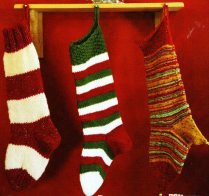
Weave in ends and press lightly on the wrong side.



The Thick & Thin of Christmas Stockings

(Sweet Dancer, Prancer and Mittens)

By Liz Hayward



Dancer

Prancer

Mittens

Knit a stocking in the style and weight that suits you. If it's a last minute gift you need, make a 20ply stocking overnight. If you're planning a bit further ahead, cast on with 8 or 12ply. Whatever your yarn choice, this pattern provides lots of options along the way.

Yarn

DANCER "Freedom" by Twilleys of Stamford 100% wool (50g/1.75oz, 50m/55yds, 20 ply) 2 balls cream, 2 balls red, silver hologram embroidery thread;
PRANCER Heirloom Easy Care Machine Washable 100% wool (50g/1.75oz, 66m/72yds, 12 ply) 1 ball #713 red, 2 balls #727 green, 1 ball #705 cream;
BLITZEN Magic Garden Buttons DK 83% wool + 17% polyester (50g/1.75oz, 123m/135yds, 8 ply) 2 balls #875 red, 1 ball #877 gold, 1 ball #883 green

Needles and notions

DANCER 10mm (US15) DPNs

PRANCER 6mm (US10) DPNs

BLITZEN 4mm (US6) DPNs + 2 bells if desired

Tension

DANCER 10 sts to 10cm (4inches) on 10mm (US15)

PRANCER 16sts to 10cm (4inches) on 6mm (US10)

BLITZEN 22sts to 10cm (4inches) on 4mm (US6)

Notes To work 1-cord, cast on 2, 3 or 4 sts on the correct size DPN. Knit all sts, do not turn. Push all sts to the end of the needle, and knit. The wool should be at the wrong end of the row. Continue in this manner.

Finished measurement stocking measures 31cm-32cm (12 inch) circumference, and the leg (not including the heel) measures 53cm (21inches).

Hanging Loop

In your chosen colour (red, green, red), cast on 2 (3, 4) st, and make 1-cord for 7.5cm (3inches), then cast on an additional 30 (49, 65)st to total 32 (52, 68)st.

Top band

Knit circularly until work measures 7.5cm (3inches) to form the top band.

DANCER (k2, p2) rib in red and a strand of silver hologram thread held together.

PRANCER Double moss stitch in green: (k2, p2) for 2 rows, (p2, k2) for 2 rows.

BLITZEN Launch straight into stocking stitch in red.

Some other possibilities:

- Rib: (k1, p1)
- Moss St: (k1, p1) for 1 round, (p1, k1) for 1 round

Leg

Continue working circularly for 26.5cm (10½inches).

DANCER Knit 7.5cm (3inches) (=12 rows) in cream.

Knit 7.5cm (3inches) (=12 rows) in red and hologram thread. Knit 7.5cm (3inches) (=12 rows) in cream.

Knit 4cm (1.5inches) (=6 rows) in red and hologram thread.

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Leg continued

PRANCER Knit 2.5cm (1inch) wide stripes (=6 rows). (Cream, red, green) 3 times. Knit 2.5cm (1inch) wide stripe of cream, then 1.25cm (.5inch) (=3 rows) of red.

BLITZEN Random stripes in stocking stitch and reverse stocking stitch, changing between red, gold and green, either regular or random.

Some other possibilities:

- Insert a Fair Isle pattern or the recipient's name.
- Reverse stocking stitch

Heel

Knit to 7 (12, 16)st short of the end of the last round of the leg. Knit the next 14 (24, 32) st using a scrap of waste yarn. After knitting with scrap yarn slip sts back onto left hand needle, then continue knitting with the main yarn to knit the foot.

If you are changing the yarn frequently for narrow stripes, don't pass them across the heel stitches. You need to cut them and join them on again afterwards, otherwise you won't be able to make the heel.

Foot

Knit for a further 11.5cm (4.5inches).

DANCER Knit 4cm (1.5inches) (=6 rows) in red and holoqram thread. Knit 7.5cm (3inches) (=12 rows) in cream.

PRANCER Knit 1.25cm (.5inch) (=3 rows) of red. Knit 2.5cm (1inch) wide stripes: green, cream, red, green.

BLITZEN Random stripes in stocking stitch and reverse stocking stitch, changing between red, gold and green.

Toe

Change yarn to toe colour:

Place one marker at each side of the stocking. Decrease 4st on alternate rounds: knit to 2st before each marker, k2tog, ssk. When 12 (16, 20)st remain, graft together the front and back (or use 3 needle cast off). See pg 37 for Kitchener Stitch instructions.

Pointy elfin toe variation (as shown on 8ply stocking): Make as for regular toe, but continue decreasing until you have 4 stitches left. Break off the yarn, thread the end onto a needle and pass through the remaining 4st, pull tight and finish off. Attach a bell to the point. You can make a pointy heel to match in the same way.

Go back and make the heel

Undo the scrap yarn holding the heel stitches, and place the 29 (49, 65)st on the DPNs. Knit one round in your chosen heel colour, pick up 1 st at one corner and 2st at the other, totalling 32 (52, 68)st. Work as for the toe, decreasing 4st on alternate rounds, until you have 12 (16, 20)st. Graft the front and back of the heel together.

Make up

Sew in ends. Close up any holes in the corners of the heel. Sew I-cord securely in a loop to make a hanging loop. Lay the stocking flat on the ironing board to make an L shape, and press lightly with a damp cloth and steam iron.

More Surface Works

By Jenny Dowde

I have been a freeform knitter and crocheter for many years, firstly during my machine knitting days when I made what I call *grow as you go* garments to compensate for the fact that I hated doing tension swatches. Without the swatches, most creations were too small! That led to me "growing" the garments to make them bigger, by adding sections of knitting (or crochet) where necessary. Of course

I only did this for my one-off, quirkier designs as it wouldn't have worked for my more formalised designs, and would have been a risky approach to use in custom knitting. It was a way of working that I really enjoyed and it certainly made me more creative. As a teacher of freeform techniques I also encourage my students to work this way as it enables them to create garments and accessories that are completely unique to them.

In 1997 I discovered 'scrumbling' which is a freeform crochet method created in the UK during the 70's and 80's by James Walters and the late Sylvia Cosh. Others working this way included Jan Messent, also from UK, and US-based artists. They constructed a pathway to creative freedom; a pathway which we knitters and crocheters of today can follow and expand upon.

Today I work with knitting, crochet, stitching, wire, beads and needle-felting to create my pieces. Never one to stand still (I think it's called "focus") I continue to search for new and exciting ways of adding my own unique style to things. For me, diversity rules! This is probably no more evident than in the three books I have written. While all are freeform based, each of them follows a new direction and explore new ideas.

For this article I'd like to share with you a few ideas for adding surface embellishment to your work. They can be used alone or combined in a single project for maximum effect.



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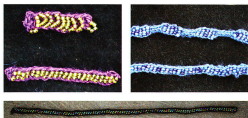
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Beaded Braid

This is a simple braid but one that will add flair to any project. It would also make a very pretty bracelet.

Yarn 4 ply crochet cotton but please do experiment with other threads and bead sizes

Needles and notions size 8 beads (Depends on how long your braid needs to be. It's always better to thread more than you need rather than have to add more later.), 3.25mm (US3) DPNs, 2.5cm/1inch long big eye needle

Thread several cms of beads onto your working thread using the big eye needle. Cast on 3 sts, knit 1 row. Do not turn work. Slide sts to other end of needle, pull up 2 beads, holding them securely in place at the back of work. Knit to end, slide sts to other end of needle, pull up 2 beads, knit to end. Continue in this manner until braid is the required length. Cast off.

Experiment with the technique by casting on 4 sts and using 5 beads for a different look, or work several rows of braid with beads and then several rows without. Attach to work with a small running stitch between the beads.

Raised Satin Stitch



This effect is created using a short length of .5cm diameter cording as a core that is worked over using basic satin stitch.

Yarn 16cm or thereabouts x 0.5cm cording, thread (any thread can be used; perle cotton, crochet cotton, metallic thread)

Needles and notions felt or cotton for background fabric, sewing needle with eye big enough to accept working thread. Keeping each stitch as close to the previous one as possible work over the cording being careful not to catch the cord. Since this is a freeform based way of working, if you want you can go back and work another stitch if you feel there is too much space between the stitches.

To work a curve, you work to where the curve starts, miss that section (which is usually only a few millimeters), work a straight stitch over the cord, then go back and fill in the little gap. You will probably need to insert the needle at the base of the same stitch on one side of the cord in order to fill the gap easily. Then continue working over the cord as before.

It's fun to vary the length of the stitch at random for

a different look. When you are done, pull gently on the cord to remove it. If you find that the cord has been caught by a stitch, just cut as much as possible of the cord away, leaving the rest behind. A variation for this technique is to use a pipe cleaner and bend it into an interesting line pattern before working the satin stitch over it. In this case, particularly when a very curvy or bendy line is used, the pipe cleaner is left where it is.



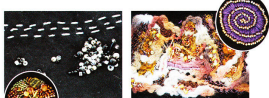
Layered Cross Stitch

Yarn embroidery, or any other thread

Needles and notions needle with eye big enough to accommodate thread

This is good fun, really easy, and gives a great effect. I like to use a couple of finer threads (something silky or metallic looking) and one or two heavier threads (say a 3 ply crochet cotton or metallic thread) in different yet harmonious colours. This allows me to gradually build up an area without it becoming too dense and heavy looking.

It doesn't really matter which thread you start with, so choose one and thread up your needle. Now work randomly-placed single cross stitches over your chosen area. They don't need to be perfect, in fact the more uneven they are the better. With another of your threads, work over and around the previous stitches. You can go outside the area if you like, so there is no need to think about boundaries. Keep working in this manner using all your threads until the area is covered to your satisfaction.



Freeform or Random Beading

This is a fun technique that doesn't require any beading knowledge. All that you need to make sure of is that the needle and thread you are using will go through the holes of the beads you've chosen.

Yarn Any yarn or thread that will go through the bead holes

Needles and notions a selection of needles with eyes small enough to fit through the beads, a selection of different beads to make things more interesting, some sequins if desired

To get started, insert the needle from the back of the fabric and work a couple of holding stitches. Grab a bead and slide it down to the fabric, insert the needle back into the fabric (I usually just stick the needle directly down up close to the bead I've just positioned but you

can also use a bodkin to secure it if you prefer). Continue in this way using different sized beads as the mood takes you until you have an area of clustered beads.

To create little lines of beads, slide 3 beads at the same time down to the fabric, hold in position and insert the needle just at the end of the line, come back up behind the 2nd bead, take the needle through the last two beads and continue with the next bead or beads.

To make stacked beads, slide a seed bead, a large and a seed bead down to the fabric, miss the last seed bead (the one nearest the needle), and take the thread back down through the large and the other seed bead. These look good in groups of three. You can also use a similar technique using rings as a

chain secured with a single seed bead, or a large round or square bead, again secured with a seed bead.

Jenny teaches beaders knitting and crochet for various Australian and overseas organisations, as well as being the author of three books, *Prosecco Knitting & Crochet*, *Proformations* and *Enquire Works*, with a fourth to be published in late 2009. Jenny's creative life began in 1982 at Opusula Tails. Six very enjoyable years later she left 'Tails with a Diploma in Art and a great passion for colour and texture. You can see some more of Jenny's work at www.jennyquills.com.



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Pandora's Box

By KJ Vaughan

Yarn Naturally Perennials 100% wool (40g/1.1oz, 180m/194yd) 2 balls Colour #66 (MC), 1 ball Colour #13 (CC) 1 skein

Needles and notions 1mm (US0) needles, either use set 40-45cm circular (plus one pair CPM or 20 cm cast circular [length not important], 10 stitch markers (1 unique), small amount of smooth waste yarn, tapestry needle

Tension approx. 17sts by 24rows to 10cm (4inches) in st or using 1mm (US0) needles, before felting. Tension after felting will depend on amount of felting done.

Finished Measurements base diameter 10cm, height 12.5cm or 5inches by 10cm before felting base diameter 10cm, height 8.5cm or 3.4inches, after felting

Notes PM (Place marker), M (Marker)

1 Stitch 1-Row Cast off Cast on two stitches, using the cable cast on method. Slip these two stitches back to the left needle, then knit each K1, K2tog, slip these two stitches back to the left needle. Repeat back stitch until two stitches remain. Cast purl and graft remaining stitches to beginning of 1-Row.

When Pandora opened her box, all of the evils of the world flew out, leaving only hope behind to comfort her. These bowls are inspired by ancient Greek ribbed vessels, and use New Zealand yarn, sold all over Australia. If the international nature of knitting doesn't bring you hope, maybe you'll find something to put in these bowls that will!

Base

Cast on 5 sts. (also for knitting in the round, bring careful cast to twist sts.)

Round 1 (K2P) 5 times (10 sts)

Round 2 (pss, k1) 10 times. Place the unique marker to denote the beginning of the round.

Round 3 (K2P) 10 times (20 sts)

Round 4 5 all sts.

Round 5 (K2P, K to M) 14 times

Repeat rounds 4 and 5 until you have 180 sts.

Knit 5 rounds.

Turning Round: With the right-hand needle reach behind the work and lift the back of the stitch four rows down from the cast stitch to be knit. Place this loop on the left needle and K2tog with the next stitch. Repeat to end of round.

Bowl Edges and Top

Knit eight rounds.

Decrease round.

(K2tog, K to M) 14 times (90 sts)

Knit six rounds, or refer to Options/Crochet Method knit CC over these 6 rounds according to graph.

When decrease round, (80 sts)

Knit four rounds.

When decrease round, (70 sts)

Knit two rounds.

When decrease round, (60 sts)

Knit two rounds.

When decrease round, (50 sts)

Knit one round, removing markers as you come to them.

Cast off, using 2 stitch 1-row cast off (in rows).

Kit Variation



Kit Variation



Kit Variation



Optional Greek Key Motif:

	○	○	○	○	○	6
	○				○	5
	○	○	○	○	○	4
	○				○	3
○		○		○		2
						1

Blank = Main Colour (MC)

○ = Contrast Colour (CC)

Be particularly careful about stranding loosely.

Lid

(Main picture)

Work as for bowl base until you have 40 sts. Thread waste yarn through live stitches and around stitch markers. Do not remove stitches from the needles.

Work rounds 4 and 5 until you have 70 sts.

Knit one round.

Cast off, using 2 stitch 1-cord cast off (see notes).

Pick up and knit 40 stitches in the round from the stitches marked by waste yarn, on the wrong side of the lid.

Knit two rounds.

Cast off, using 2 stitch 1-cord cast off (see notes).

Remove waste yarn.

Work 2-stitch 1-cord for 10cm (4 inches).

Sew ends to top of lid, aligned with picked up stitches for ridge.

Bobble

In CC cast on 1 stitch.

Row 1 Kfb twice, then knit once more into cast on stitch (5 stitches).

Rows 2, 4, 6 Purl all stitches.

Rows 3, 5 Knit all stitches.

Row 7 K2tog, K1, K2tog

Row 8 P3tog.


Cut yarn and thread through remaining stitch to cast it off.

Fold bobble so cast on and cast off stitches touch. Tie tails together tightly.

Sew to center of purl side of lid.

Sew in ends to finish. Felt by hand (pre-soak the bowl + lid in soapy water; then rub continuously over bubble wrap, before throwing on the table/floor to "full" it), or by machine (place lid and bowl in separate bra bags or tied pillowcases, after pre-soaking in hot soapy water, run through a short cycle with jeans or towels to help agitate). Rinse in room temperature water. Shape bowl and leave to dry.

Cable cast on Put 2 sts on left needle as in knitted cast-on. Continue as for knitted cast on, but instead of putting the right needle through the stitch, put the right needle between the last two stitches.

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She Wears Seashells

By Melissa Deutsch Scott

Just in time for summer, She Wears Seashells features a pretty seashell rib stitch, a V-shaped moccasin-style heel and simple toe shaping.

Yarn Mama Llama Sock II 70% Merino + 30% Nylon (100g/3.5oz, 365m/332yds, 17wpi) 1 skein, Colour Earth.

Needles and notions 2.25mm (US1) DPNs, 2mm (US0) DPNs for heels, tapestry needle

Tension 32sts and 48 rows to 10cm (4inches) in seashell pattern stitch on 2.25mm (US 1), or size to obtain correct tension. 34sts and 46 rows to 10cm (4inches) on 2.25mm (US 1) needles in st st

Finished measurements To fit approx 20.3cm (8.25inch) foot circumference, 27cm (10.5inch) foot length, 17cm (6.75inch) leg length.

Notes Slip all sts at beg of row puriwise, where sl sts are in pattern.

Seashell Rib Pattern (multiple of 7):

Round 1 *P2, k5, repeat from * to end.

Round 2 *P2, [k1, yo] times 4, k1, repeat from * to end.

Round 3 *P2, [k1, p1] times 4, k1, repeat from * to end.

Round 4 *P2, k1, p1, ssk, k1, k2tog, p1, k1, repeat from * to end.

Round 5 *P2, k1, p1, k3tog, p1, k1, repeat from * to end.

Heel Pattern Stitch

Round 1 (RS) *k1, p1, repeat from * to end.

Round 2 (WS) knit all sts.

Cuff

With 2.25mm needles, cast on 63 sts and arrange stitches as: [needle 1/30 instep sts, needle 2/16 heel sts, and needle 3/17 heel sts]. Work 12 rounds of cuff ribbing as follows: *P2, k2, p1, k2; repeat from * to end (approx. 2.5 cm/1").

Leg

Begin working leg of sock in Seashell Rib Pattern until sock measures 17cm (6.75inches) long from the cuff edge (or length desired), end with a round 5.

Heel

Set-Up: needle 1: [p2, k5] twice (14 sts); needle 2: [p2, k5] twice, p2 (16 sts). Instep sts just worked are on hold while heel is worked. Needle 3 (heel sts): *k5, p2, repeat from * to last 5 sts, k5 (33 sts). Turn. (WS) Change to 2.00mm needles and k33 sts. Turn.

Heel Flap

Begin working in Heel Pattern Stitch: Row 1 (RS): yfwd, sl1, *p1, k1*; repeat from * to end. Turn. Row 2 (WS): yfwd, sl1, k to end. Turn. Repeat Rows 1 and 2 a total of 17 times, working LAST WS ROW AS: yfwd, sl1, k1, inc, k to end (34 sts). Heel flap measures approx. 5.7cm (2.25inches). Should you require a taller heel flap, work more heel flap rows and increase the number of gusset stitches and gusset decreases.

Turn the Heel

Sl1, k17, ssk, k1. Turn.
Sl1, p3, p2tog, p1. Turn.
Sl1, k4, ssk, k1. Turn.
Sl1, p5, p2tog, p1. Turn.
Sl1, k6, ssk, k1. Turn.
Sl1, p7, P2tog, p1. Turn.
Sl1, k8, ssk, k1. Turn.
Sl1, p9, p2tog, p1. Turn.
Sl1, k10, ssk, k1. Turn.
Sl1, p11, p2tog, p1. Turn.
Sl1, k12, ssk, k1. Turn.
Sl1, P13, p2tog, p1. Turn.
Sl1, k14, ssk, k1. Turn.
Sl1, p15, p2tog, p1. Turn.
Sl1, k16, ssk, k1. Turn.
Sl1, p16, p2tog. Turn. (18 sts)
Knit across 18 heel sts.

Gusset Shaping

Change to 2.25mm needles; pick up and knit a stitch into each slip stitch loop along the first side of the heel flap (17 sts). M1 in the gap between heel and instep sts. Work across 30 instep sts in seashell stitch pattern (round 2 of pattern stitch, e.g. *P2, [k1, yo] times 4, k1, repeat from * to last 2 instep sts, p2). M1 in the gap between heel and instep sts. Pick up and knit 17 sts along the second side of heel flap (84sts).

Knit 9 sts. Place marker to denote new beginning of round. Next round: (needle 1) k9, ktbl 15, k2tog, k1; (needle 2) work across instep sts in pattern (round 3); (needle 3) k1, ssk, ktbl 15, k9.

Gusset Decreases: Round 1: knit across first half of heel sts; work across all instep sts in pattern as established; knit across second half of heel sts. Round 2 (decrease round): knit to last 3 sts on needle 1, k2tog, k1; (needle 2) work across all instep sts in pattern as established; (needle 3) k1, ssk, k to end of needle 3. Work gusset decrease rounds 1 and 2 until there are 34 heel sts (64 sts in total).

Foot

Work all instep sts in seashell rib pattern and all sole sts in stocking stitch until foot measures approx. 5cm (2inches) less than desired length (measured from the back of the heel to the toe edge).

Toe Shaping

Transfer 1 st from each end of the heel st needles to each end of the instep needle (32 sts for instep/32 sts for sole). Remove stitch marker and k16 sole sts. Place marker to denote new beginning of round. Round 1: (needle 1) k1, ssk, k to last 3 sts, k2tog, k1; (needle 2) k1, ssk, k to end of needle 2; (needle 3) k to last 3 sts, k2tog, k1. Round 2: Knit all sts. Repeat Rounds 1 and 2 until there are 16 sts remaining, slip the remaining needle 2 and needle 3 sts onto 1 needle and graft toe sts using Kitchener Stitch or work a 3 needle cast off. Block socks. Weave in ends.



Grafting (Kitchener stitch) Leave a tail about 3 times the width of the knitting to be grafted. Thread yarn onto a blunt needle. Holding needles parallel with WS of work together, work two set-up stitches: (1) put the sewing needle in the first stitch of the front knitting needle purlwise and pull yarn all the way through, keeping the stitch on the knitting needle. Next put the sewing needle knitwise into the first stitch of the back knitting needle and pull all the way through. Keep the stitch on the needle. (2) Put sewing needle knitwise into first stitch of the front knitting needle and pull the yarn all the way through. Drop the stitch off the knitting needle. (3) Put sewing needle purlwise into the next stitch on the front knitting needle and pull through, keeping the stitch on the knitting needle. (4) Put sewing needle purlwise into first stitch on back knitting needle and pull yarn through. Drop the stitch off the knitting needle. (5) Put sewing needle knitwise into the next stitch on the back knitting needle and pull through. Do not drop the stitch off the knitting needle. (6) Repeat Steps 2-5 until all sts have been worked.



Sweet Leaves Camisole

By Patrizia Steadman

Yarn Lara Downs 4ply 100% Pure Merino (100g/3.5oz, 455m/500yds, 20wpi), 2 skeins for all sizes. Colour Pat's Pink.

Needles and notions 2.75mm (US2) circular needle 60(60, 80, 80)cm long, 2 x 2.75mm (US2) DPNs, 2.75mm (US2) straight needles, stitch marker

Tension 34sts and 46 rows to 10cm (4inches) in st st OR 32sts and 44 rows to 10cm (4inches) in Leaf Trellis Lace (unstretched), using 2.75mm (US2) circular needle

Finished Sizes 71-76 (81-86.5, 91-96.5, 101.5-106.5)cm or 28-30(32-34, 36-38, 40-42)inch bust, length for all sizes (not including l-cords) 42cm (16.5inches)

Lace Edging

Row 1 K3, k2tog, k2, yo, k1, (yo, k2tog) twice, yo, k2, k2tog, k4, k2tog, k2, yo, k1, yo, k2tog, yo, k1 (28 sts)

Row 2 and every alt row Purl.

Row 3 K2, k2tog, k2, yo, k3, (yo, k2tog) twice, yo, (k2, k2tog) twice, k2, yo, k3, yo, k2tog, yo, k1 (29 sts)

Row 5 K1, k2tog, k2, yo, k5, (yo, k2tog) twice, yo, k2, (k2tog) twice, k2, yo, k5, yo, k2tog, yo, k1 (30 sts)

Row 7 K6, k2tog, k2, (yo, k2tog) twice, yo, k1, yo, k2, k2tog, k4, k2tog, k2, (yo, k2tog) twice (31 sts)

Row 9 K5, k2tog, k2, (yo, k2tog) twice, yo, k3, yo, (k2, k2tog) twice, k2, (yo, k2tog) twice (30 sts)

Row 11 K4, k2tog, k2, (yo, k2tog) twice, yo, k5, yo, k2, (k2tog) twice, k2, (yo, k2tog) twice (29 sts)

Row 12 Purl

Leaf Trellis Lace Chart

Multiples of 16 sts worked in the round

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27
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☐ knit
☐ yo
☐ ssk
☐ k2tog

Leaf Trellis Lace

Round 1 Ssk, k3, yo, k2tog, yo, k2, yo, ssk, yo, k3, k2tog

Round 2 and every alt rnd Knit

Round 3 Ssk, k2, yo, k2tog, yo, k4, yo, ssk, yo, k2, k2tog

Round 5 Ssk, k1, yo, k2tog, yo, k6, yo, ssk, yo, k1, k2tog

Round 7 Ssk, yo, k2tog, yo, k8, yo, ssk, yo, k2tog

Rounds 9, 11, 13 & 15 K1, yo, k2tog, yo, k3, k2tog, ssk, k3, yo, ssk, yo, k1

Round 17 K2, yo, ssk, yo, k2, k2tog, ssk, k2, yo, k2tog, yo, k2

Round 19 K3, yo, ssk, yo, k1, k2tog, ssk, k1, yo, k2tog, yo, k3

Round 21 K4, yo, ssk, yo, k2tog, ssk, yo, k2tog, yo, k4

Rounds 23, 25 & 27 Ssk, k3, yo, ssk, yo, k2, yo, k2tog, yo, k3, k2tog



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Body

CO 224 (240, 256, 272) sts with 2.75mm (US2) circular needle and join work being careful not to twist sts. Pm to indicate beg of rnd, then work 2 purl rnds. Begin Trellis Lace Pattern and work for approx. 28cm (11 inches).

Work in st st for 7.5cm (3 inches). Cast off very loosely and leave a tail of about 12cm (5 inches) to sew in later. Put aside.

Lace Edging

CO 28 sts with 2.75mm (US2) straight needles. Cont working Lace Edging until it measures approx 57 (62, 67, 72) cm or 22.5 (24.5, 26.5, 28.5) inches, or until it wraps comfortably around top of camisole body without stretching. End with 11th row. Cast off loosely but do not break yarn.

Block both pieces.

When dry, place Lace Edging around upper body to check if length is adequate.

If not, then add or unravel enough so Lace Edging sits comfortably around body from end to end. Cast off very loosely again if you had to make an adjustment.

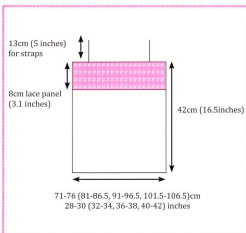
Joining Lace Edging to Body

Using mattress st, join stocking st edge of lace to Cast off edge of body, frequently checking that the seam is not pulled tight.

Finishing

Using 2.75mm (US2) DPNs, make two I-cords each approx 26cm (10 inches) long for straps. Mark desired position on body for each I-cord, then sew on securely.

(blocked and unstretched)





Triangular Christmas Bowl

by Jenny King

Yarn Filatura Di Crosa Curly 60% wool + 25% viscose + 15% acrylic (50gm/1.75oz, 40m/44 yds) 4 balls Colour 115 Evergreen

Needles and notions 8mm (US size L) crochet hook + 6mm (US size J) crochet hook for the last rounds, 3 markers, tapestry needle

Finished measurement 102cm (40 inch) top circumference or 34cm (13 inches) from triangle peaks to side of bowl, approx 70cm (27.5 inch) base circumference, height is 8cm (3.1 inches) along sides and 9cm (3.5 inches) at peaks.

Bowl

Using the 8mm (US size L) crochet hook make 5 ch, join with a sl st into the 1st ch to form a ring.

Join every round with a slip st into the 1st st worked in the round.

Round 1 3 ch, 11 tr into the ring. Join. [12 tr]

Round 2 3 ch, 1 tr in the next tr [5 tr in the next tr; 1 tr in the next 3 tr] twice, 5 tr in the next tr; 1 tr in the last tr. Join. [24 tr]

Round 3 3 ch, 1 tr in the next 3 tr [5 tr in the next tr; 1 tr in the next 7 tr] twice, 5 tr in the next tr; 1 tr in the last 3 tr. Join.

Round 4 3 ch, 1 tr in the next 5 tr [5 tr in the next tr; 1



tr in the next 11 tr] twice, 5 tr in the next tr; 1 tr in the last 5 tr. Join.

Round 5 3 ch, 1 tr in the next 7 tr [5 tr in the next tr; 1 tr in the next 15 tr] twice, 5 tr in the next tr; 1 tr in the last 7 tr. Join.

Place a marker in the middle st of the 5 tr in each corner
Rounds 6-12 3 ch, [1 tr in each st until you reach the marker; 3 tr in the corner st] 3 times. 1 tr in each st to end. Move the markers at the end of each row placing them in the middle st of the 3 tr.

Round 13-14 using 6mm (US size J) hook work 1 dc in each st to end. End off.

Washing instructions. Place the bowl in a lingerie bag (so that excess fibres don't clog the machine) and put it in the washing machine for 20 minutes (maybe more). Use the 40C wash cycle and lowest water level. Add washing powder. If using a front loader add a pair of old jeans to help the agitation.

The warmth, soap and agitation will felt the wool and make it shrink to size.

It is a good idea to check it after 15 minutes. Rinse in cold water and roll up in a towel to remove excess moisture. Shape as desired over a salad bowl.



All Wrapped Up

By Michelle Moriarty

Yarn Lorna's Laces Lion & Lamb 50% silk + 50% wool (225m/205yds, 100g/3.5oz, 13wpi) 1 ball (size 8-12) Small, 2 balls (size 14-18) Large. Colour #27 Black Purl.

Needles and notions 5mm (US8) needles, 2 buttons (approx 2 cm or .8 inch wide), stitch holder, tapestry needle, light-weight beads if desired.

Tension 14sts to 10cm in garter st.

Finished Measurements Small (approx size 8-12): 31cm from centre neck to bottom of middle back, 68cm from side to side at buttons; Large (approx size 14-18): 36.5cm from centre neck to bottom of middle back, 76cm from side to side at buttons. Due to the silk content this garment will loosen and lengthen with wear.

Notes This is a basic 15 row pattern (14 repeat rows followed by a lace row). When you come to row 92 you will be making the "neck" and sides of the wrap, leaving one side un-worked while finishing the other. On row 93 you may want to slip the un-worked stitches on to a stitch holder. To make a larger size you need to stop at row 91 and work another 15-row repeat as set out in instructions. If you are worried about the garment stretching, substitute to a 100% wool yarn.

Cast on 4 sts

Row 1 k2, kfb, k1 (5sts)

Row 2 k2, yfwd *k* to end (6sts)

Repeat 2nd row 14 more times (until 20sts)

Row 17 *k2, yfwd, k2tog* to last 2 sts, k2 (20sts)

Rows 18-31 Repeat row 2 (until 34sts)

Row 32 Repeat row 17 (34sts)

Rows 33-46 Repeat row 2

Row 47 Repeat row 17 (48sts)

Rows 48-61 Repeat row 2

Row 62 Repeat row 17 (62sts)

Rows 63-76 Repeat row 2

Row 77 Repeat row 17 (76sts)

Rows 78-91 Repeat row 2 (88sts at end of row 93)

For larger size only: Row 92 Repeat row 17 (88 sts)

Rows 93-106 Repeat row 2 (102 sts at the end of row 106)

Row 107 k2, yo, k2tog, k38, cast off 18sts, slip last st back on to left needle, k42 (102sts worked).

Row 92 k2, yo, k2tog, k31, cast off 18, slip last st back on to left needle, k35 (88sts worked)

Row 93(108) k2, yo, k2tog, k to last 2 sts, k2tog (34, 37sts)

Row 94 (109) *k2tog, yo* to last to sts, k2 (33, 36sts)

Row 95 (110) Repeat row 93 (32, 34sts)

Row 96 (111) k2tog, k to end

Both sizes: Repeat rows 95 and 96 (as set in smaller size) until 18sts remain

Repeat row 94 once

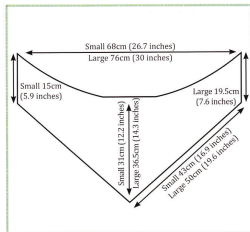
Repeat rows 95 and 96 until 4sts remain

K2, k2tog (3sts)

K2tog, k1 (2sts)

K2tog, bind off.

Thread yarn through the back of the first stitch (weave this in later) and repeat instructions from Row 93 until finished. If you begin with the finished side on your left the instructions will automatically mirror reverse for you.





Rainbow Wools

14-16, 18-19, 21-22, 24-25, 27-28, 30-31, 33-34, 36-37, 39-40, 42-43, 45-46, 48-49, 51-52, 54-55, 57-58, 60-61, 63-64, 66-67, 69-70, 72-73, 75-76, 78-79, 81-82, 84-85, 87-88, 90-91, 93-94, 96-97, 99-100, 102-103, 105-106, 108-109, 111-112, 114-115, 117-118, 120-121, 123-124, 126-127, 129-130, 132-133, 135-136, 138-139, 141-142, 144-145, 147-148, 150-151, 153-154, 156-157, 159-160, 162-163, 165-166, 168-169, 171-172, 174-175, 177-178, 180-181, 183-184, 186-187, 189-190, 192-193, 195-196, 198-199, 201-202, 204-205, 207-208, 210-211, 213-214, 216-217, 219-220, 222-223, 225-226, 228-229, 231-232, 234-235, 237-238, 240-241, 243-244, 246-247, 249-250, 252-253, 255-256, 258-259, 261-262, 264-265, 267-268, 270-271, 273-274, 276-277, 279-280, 282-283, 285-286, 288-289, 291-292, 294-295, 297-298, 300-301, 303-304, 306-307, 309-310, 312-313, 315-316, 318-319, 321-322, 324-325, 327-328, 330-331, 333-334, 336-337, 339-340, 342-343, 345-346, 348-349, 351-352, 354-355, 357-358, 360-361, 363-364, 366-367, 369-370, 372-373, 375-376, 378-379, 381-382, 384-385, 387-388, 390-391, 393-394, 396-397, 399-400, 402-403, 405-406, 408-409, 411-412, 414-415, 417-418, 420-421, 423-424, 426-427, 429-430, 432-433, 435-436, 438-439, 441-442, 444-445, 447-448, 450-451, 453-454, 456-457, 459-460, 462-463, 465-466, 468-469, 471-472, 474-475, 477-478, 480-481, 483-484, 486-487, 489-490, 492-493, 495-496, 498-499, 501-502, 504-505, 507-508, 510-511, 513-514, 516-517, 519-520, 522-523, 525-526, 528-529, 531-532, 534-535, 537-538, 540-541, 543-544, 546-547, 549-550, 552-553, 555-556, 558-559, 561-562, 564-565, 567-568, 570-571, 573-574, 576-577, 579-580, 582-583, 585-586, 588-589, 591-592, 594-595, 597-598, 600-601, 603-604, 606-607, 609-610, 612-613, 615-616, 618-619, 621-622, 624-625, 627-628, 630-631, 633-634, 636-637, 639-640, 642-643, 645-646, 648-649, 651-652, 654-655, 657-658, 660-661, 663-664, 666-667, 669-670, 672-673, 675-676, 678-679, 681-682, 684-685, 687-688, 690-691, 693-694, 696-697, 699-700, 702-703, 705-706, 708-709, 711-712, 714-715, 717-718, 720-721, 723-724, 726-727, 729-730, 732-733, 735-736, 738-739, 741-742, 744-745, 747-748, 750-751, 753-754, 756-757, 759-760, 762-763, 765-766, 768-769, 771-772, 774-775, 777-778, 780-781, 783-784, 786-787, 789-790, 792-793, 795-796, 798-799, 801-802, 804-805, 807-808, 810-811, 813-814, 816-817, 819-820, 822-823, 825-826, 828-829, 831-832, 834-835, 837-838, 840-841, 843-844, 846-847, 849-850, 852-853, 855-856, 858-859, 861-862, 864-865, 867-868, 870-871, 873-874, 876-877, 879-880, 882-883, 885-886, 888-889, 891-892, 894-895, 897-898, 900-901, 903-904, 906-907, 909-910, 912-913, 915-916, 918-919, 921-922, 924-925, 927-928, 930-931, 933-934, 936-937, 939-940, 942-943, 945-946, 948-949, 951-952, 954-955, 957-958, 960-961, 963-964, 966-967, 969-970, 972-973, 975-976, 978-979, 981-982, 984-985, 987-988, 990-991, 993-994, 996-997, 999-1000.



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Finishing

Sew one button on each outside corner edge of the wrong side of the garment, so that it cannot be seen from the correct side. Attach beads to the back if desired. Wear in loose ends. To wear this garment as a wrap do up only one button with a slight overlap at the front so that the wrap hugs your shoulders. To wear as a hug put the wrap over your shoulders and tuck under your arms to a comfortable spot. Take it off and do up the button closest to where it was comfortable, for both sides. Wear with joy!



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Hope

By Jennie Peabody

Hope is an elegant lace-poked summer cardigan. Surprisingly quick, it is knitted exclusively from the top down, and includes button bands that are worked as you go. The round yoke features an increasing shaped lace pattern which starts on a multiple of 4 and ends on a multiple of 34. Short rows are worked to shape the neckline after the lace pattern has been worked.

Yarn kindly donated by
Arriet Threads
see back cover

Materials Dale of Norway Svale 50% cotton + 40% viscose + 10% silk (50g/1.75oz, 104m/114yds) 9 (9, 10, 11, 12) balls Colour 5812 (allow more if you want long sleeves or a longer body. The pictured small garment is 55cm long.)

Needles & notions 4mm (US6) circular needles; 1x 80cm (31.5 inches) for smaller sizes, 100cm (39 inches) for larger sizes; and either a 60cm (23.6 inch) x 4mm (US6) circular OR 4 x 4mm (US6) DPNs and 3.25mm (US3) circular needles; 1x 80cm (31.5 inches) for smaller sizes, 100cm (39 inches) for larger sizes; and either a 60cm (23.6 inch) x 3.25mm (US3) circular OR 4 x 3.25mm (US3) DPNs, waste yarn (a pale 4ply cotton is good), crochet hook, stitch markers, 8 or 12 x 15mm (.6 inch) buttons (total number depends on whether you use bust darts and the final length of the garment), buttons shown came from Buttonmania, Cathedral Arcade, Swanston Street, Melbourne.

Tension 22sts and 30 rows to 10cm (4 inches) on 4mm (US6) needles

Notes Button band is 4 sts wide. Keep button band correct throughout. Start of row: wyl, sl 1 pwise, pl k1 pl; end of row: pl, k1, pl, k1tbl. Buttonhole rows: Every 18th row, worked at the end of the row as follows: pl, yo, p2tog, k1tbl. Use a small length of waste yarn to mark the button placement at the corresponding point at the beginning of the row.

Join yarn at side markers where possible, and in the middle of a diamond in the yoke section, never at the edge!

Abbreviations

cdd: centred double decrease. slip 2 together as if to knit 2tog, k1, pass slipped stitches over.

Knit into the front of the stitch then, instead of slipping the stitch off the left needle, slip the back of the stitch onto the right needle.

pco: provisional cast on. Make a slip knot in waste yarn. With crochet hook, ch 2, crochet cast on required stitches onto the left needle, then ch 2, cut the waste yarn and pull it through the final chain to secure (see stitch guide).

Finished measurements

Size	XS	S	M	L	XL	XXL
Shoulder width*	36cm 14"	38cm 15"	40.5cm 16"	43cm 17"	44.5cm 17.5"	46cm 18"
Finished size at bust (high bust + 5cm/2")	80cm 31.5"	90cm 35"	100cm 39.5"	112cm 44"	120cm 47"	130cm 51"
Finished size at waist	71cm 28"	80cm 31.5"	90cm 35"	102cm 40"	112cm 44"	122cm 48"
Finished size at high hip (top of the pelvis)	80cm 31.5"	90cm 35"	100cm 39.5"	111cm 44"	120cm 47"	130cm 51"
Finished size at upper arm	28cm 11"	30cm 12"	34cm 13.5"	37cm 14.5"	40.5cm 16"	43.5cm 17"

*Lift your arm up and feel where the joint is in your shoulder – look for a dimple. Measure from this point to the same point on the other shoulder by holding a long ruler straight across your body and looking in the mirror. Better yet, get a friend to do it for you.

Fitting notes – Pick the right size

The great advantage of a top-down cardi is that you can try it on and adjust it as you go. Where you have a lot of stitches on your needles, just knit 1/3 of them onto a smaller circular needle and you should be right to try it on.

Large bust Choose the bust size that is the same as your measurement at the high bust (putting the tape measure right up under your armpits and around your upper chest, above the bust) plus 5cm/2inches, NOT your actual bust size. You can then work bust darts to accommodate your larger bust size (see pattern directions).

Narrow shoulders This is a particularly good style for you! The interesting pattern across the shoulders gives balance to your figure. Start with the size that corresponds with your shoulder width. When you divide the stitches to work the body and sleeves, work out if what you need is an overall increase in size or simply short row shaping in the bust. If your hip and waist sizes are larger than for the size you started with, you will need to go up in size, so increase the stitches in the underarm area and evenly across the bust and back

until you have the right number of stitches in the body. For example, a size XS has 181 stitches at the start of the body. If you need to go up to a size S at that point, you need 20 more stitches altogether. So, instead of casting on 14 sts for the underarms as you would for the XS, cast on 18 (8 sts added), then increase 3 sts evenly across each front and 6 sts across the back. The larger number of sts in the underarm will also give you an increase of 4 sts in the width of the sleeve. However, if it's just your bust that is bigger, stick with the original size and work bust darts as directed.

Pear shaped Choose the size by shoulder width and bust measurement. Simply start your increases down

the sides a little higher up, and keep going at regular intervals until you get to the right size.



Smoother short rows – for yoke shaping and bust darts

On knit side: Knit up to and including the last stitch in the short row. Turn, without wrapping, slip the first stitch purlwise, then purl to the end of the short row. When you come back and work over the short row, knit up to and including the slipped stitch. Before you knit the next stitch, with your left needle, at the purl side of the work, pick up the loop between the slipped stitch and the stitch before it on the right needle – not the loops you've just made, but at the row below. Knit the loop with the next stitch on the left needle.



On the purl side: Purl up to and including the last stitch in the short row. Turn, without wrapping, slip the first stitch purlwise, then knit back. When you come back and work over the short row, purl up to and including the slipped stitch. Slip the next stitch on the left needle knitwise, then replace it on the left needle so the stitch sits with the left side at the front of the needle. Then, with your left needle, at the purl side of the work, pick up the loop between the slipped stitch and the stitch before it on the right needle, not the loops you've just made, but at the row below. Purl the loop and the next stitch on the left needle together, through the back of the loop.



Cast on Yoke!

Using cable method (see page 35) and 4mm (US6) needles cast on 77 (85, 93, 101, 109, 117) sts.

Row 1 wyf, sl1pwise, p1, *k1, p1*. Work from * to * to last st, k1tbl.

Row 2, 4 & 5 as row 1.

Row 3 Work a buttonhole as directed in the Button Band notes above.

Row 6 Work 4 button band sts, purl to last 4 sts, work button band sts.

Start lace yoke

The yoke pattern starts as a multiple of 4+1, and ends as a multiple of 14+1. All even rows are worked purl. Keep button band correct throughout as directed in notes above.

Row 1 ssk, *yo, k1, yo, cdd* - at last repeat, work k2tog instead of cdd.

Row 3 as row 1.

Row 5 k1, *k1, yo, k1, yo, k2* (mult 6+1) 34 (38, 42, 46, 50, 54)st increased on this and rows 11, 19, 29 and 39.

Row 7 k1, *k2tog, yo, k1, yo, ssk, k1*

Row 9 k2tog, *yo, k3, yo, cdd* - at last repeat, work ssk instead of cdd.

Row 11 k1, *yo, k5, yo, k1* (mult 8+1)

Row 13 k1, *yo, ssk, k3, k2tog, yo, k1

Row 15 k1, *k1, yo, ssk, k1, k2tog, yo, k2*

Row 17 k1, *k2, yo, cdd, yo, k3*

Row 19 k1, *k3, yo, k1, yo, k4* (mult 10+1)

Row 21 k1, *k2, k2tog, yo, k1, yo, ssk, k3*

Row 23 k1, *k1, k2tog, yo, k3, yo, ssk, k2*

Row 25 k1, *k2tog, yo, k5, yo, ssk, k1*

Row 27 k2tog, *yo, k7, yo, cdd* - at last repeat, work ssk instead of cdd.

Row 29 k1, *yo, k9, yo, k1* (mult 12+1)

Row 31 k1, *k1, yo, ssk, k5, k2tog, yo, k2*

Row 33 k1, *k2, yo, ssk, k3, k2tog, yo, k3*

Row 35 k1, *k3, yo, ssk, k1, k2tog, yo, k4*

Row 37 k1, *k4, yo, cdd, yo, k5*

Row 39 k1, *k5, yo, k1, yo, k6* (mult 14+1)

Row 40 purl

You should now have on your needles, including the button bands, 247 (275, 303, 331, 359, 387) sts.

Neckline short row shaping

Row 1 (XS, S & M) Knit to the point of the fourth-last diamond before the end of the row (L, XL & XXL) Knit to 7sts past the fifth-last diamond before the end of the row.

Row 2 Turn back, sl 1st st and purl to the corresponding point on the other side, turn.

Row 3 Sl 1st st, then k past the end of the previous short row (noting the technique described at left) for another 7 sts.

Row 4 As for row 2.

Repeat rows 3 & 4 three times 5 sets of short rows altogether. Keeping button bands correct, keep working plain on RS and purl on WS until the work measures 19cm/7.5inches (20cm/8inches for S & M, 22cm/8.5inches for L, 23cm/9inches for XL & XXL) from centre back or until the edge of the yoke should be sitting just below your armpits. Try it on with the front pinned closed to make sure the fit is right.

Divide body and armholes

With RS facing, work 39 (43, 48, 53, 57, 62) sts (right front). *Slip next 47 (53, 57, 61, 67, 72) sts (sleeve) onto a length of waste yarn. With a new length of waste yarn and crochet hook, pco 14 (16, 18, 20, 22, 24) sts (underarm) onto the left needle. Knit those stitches with the main yarn, placing a stitch marker after the 7th (8th, 9th, 10th, 11th, 12th) stitch*. Knit 75 (83, 93, 103, 111, 119) sts across the back. Repeat from * to *, then work the last 39 (43, 48, 53, 57, 62) sts (left front). Total body sts: 181 (201, 225, 249, 269, 291). Work back and forth, keeping button bands correct.



Bust Darts (optional)

After you've worked straight for about 5cm, try the card on. If you're using bust darts, work out how much you need the bust measurement to increase and start the darts at the point indicated in the table below.

The first short row is worked just past your bust point, going out towards the side marker. You should keep the button bands correct throughout, including the button holes. For every 1 cm increase to the circumference of the garment around the bust you need to work about 1.5cm of short rows. A 'set' means working from the edge to the turning stitch and back, and a 'sequence' means a group of 5 or 6 sets. Work the short rows either with a wrap & turn, or as noted above.

Work one complete sequence of short rows on one side, then work across the entire row to the other side of the garment, and work a sequence on the other side. For larger increases, you will need to complete the entire sequence again, one or more times as specified below.

Bust to waist shaping

When the work measures 7cm (2.7inches) from the underarm, (if using bust darts, after the first sequence has been worked on both sides) start the bust to waist shaping as follows: [work to 3 sts before marker, ssk, k1, sm, k1, k2tog] twice, work to end. Repeat every 8th row, 4 times = 20st dec. Work 3cm without shaping. Try the garment on now, to ensure that it is sitting at your waist.

Waist to hip shaping [work to 2 sts before marker, inc, k1, sm, k1, inc] 2 times, work to end. Repeat every 6th row, 4 times = 20st inc.

Work without shaping until you are at the 15th row after the last buttonhole worked (ends on WS). Change to 3.25mm circular needle and work 5 rows moss, including a buttonhole in the third row. Cast off in purl using 4mm needle.

Sleeves

Using 4mm DPNs or two 4mm circular needles, carefully pick up stitches from the underarm as you undo the provisional cast on. Include the half stitches at each end: 15 (17, 19, 21, 23, 25) sts. Then pick up the reserved stitches from the yoke. Arrange the stitches on your needles so you start working at the middle stitch of the underarm section. Knit the last stitch of the underarm section tog with the first stitch on the upper arm section. Knit around to the last stitch of the upper arm section, and ssk that stitch with the first stitch in the underarm section. Work to end of round, and inc in the first stitch of the next round, placing a marker between those two stitches: 61 (69, 75, 81, 89, 96) sts.

Knit without shaping for 15cm (or to about 5cm/2" above your elbow), then start shaping as follows: [k1, k2tog, work to within 3 sts of marker, ssk, k1. Knit 7 rounds plain] 2 times. [k1, k2tog, work to within 3 sts of marker, ssk, k1. Knit 5 rounds plain] 3 times. K1, k2tog, work to within 3 sts of marker, ssk, k1. Knit 2 rounds plain, then change to 3.25mm dpns or two 3.25mm circular needles, and work 5 rounds in moss stitch. Cast off in knit using a 4mm needle.

Press lightly on wrong side using a cool iron. Weave in ends, sew on buttons.

Required increase	XS	S	M	L	XL	XXL
+ 2.5cm/1" Start when 2cm/0.75" above bust point	5 sets, start 26 sts from front edge, work 4 more sts with each set 4x	5 sets, start 30 sts from front edge, work 4 more sts with each set 4x	5 sets, start 34 sts from front edge, work 4 more sts with each set 4x	5 sets, start 37 sts from front edge, work 5 more sts with each set 4x	6 sets, start 37 sts from front edge, work 5 more sts with each set 5x	6 sets, start 41 sts from front edge, work 5 more sts with each set 5x
+ 5cm/2" Start when 3cm/1" above bust point	10 sets: work as above over 2 sequences	10 sets: work as above over 2 sequences	10 sets: work as above over 2 sequences	10 sets: work as above over 2 sequences	12 sets: work as above over 2 sequences	12 sets: work as above over 2 sequences
+ 7.5cm/3" Start when 4cm/1.5" above bust point	15 sets: work as above over 3 sequences	15 sets: work as above over 3 sequences	15 sets: work as above over 3 sequences	15 sets: work as above over 3 sequences	18 sets: work as above over 3 sequences	18 sets: work as above over 3 sequences
+ 10cm/4" Start when 6cm/2" above bust point	20 sets: work as above over 4 sequences	20 sets: work as above over 4 sequences	20 sets: work as above over 4 sequences	20 sets: work as above over 4 sequences	24 sets: work as above over 4 sequences	24 sets: work as above over 4 sequences

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What to knit with Handspun?

By Amelia Garripoli

A gentle hand-washing in cool water with a wool wash and an air dry will give your garment or item the longest life. I usually put my garment on a large towel, put another on top, roll it up, press down gently, then lay the item out to finish drying. If it is a lace scarf or shawl, pin it out to re-block it, as the washing allows the lace to collapse in on itself again.

Nothing feels like handspun, even if you're not a spinner. Sure, that skein of merino/alpaca from a yarn company feels nice, but that's a fading memory once you're holding a skein of Thunder Bumper. You're only a step away from the sheep the wool came from, and now you are connected to the history of spinners and knitters everywhere. That connection to sheep, the handspun factor of the fibre having been manipulated by a human to become yarn, and that inevitable squoosh is what usually sells a skein of handspun.

Recommended Reading *Homespun, Handknit: Caps, Socks, Mittens and Gloves* (Linda Ligon); *Handspun Treasures from Rare Wools: Collected Treasures from the Save the Sheep Exhibit* (Deborah Robson); *A Fine Fleece: Knitting with Handspun Yarn* (Lisa Lloyd); *Spin to Knit* (Shannon Okey).

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continued from page 11

knitting in public

kylie gusset

Take You For A Spin?

Jenny Dunn from Virginia Farm Woolworks in Annangrove, NSW, attributes the interest to a return to wanting to clothe families in natural fibres. "A great example is the trend for longies for babies which are pure wool knitted nappy covers" she says. Instead of plastic pilchers, cloth nappies with a knitted wool cover over the top is the trend. Jenny sees a trend of people wanting to get away from synthetics both for comfort and environmental reasons, and she suggests it is younger people driving the change. "Ten to 15 years ago, it was women who were retired, wondering what they would do with their lives. Now we're getting young women wanting to make and use their own yarn."

Keen on getting started? Shannon Okey has some words of wisdom:

"People can sometimes be so scared to try something new because they don't want to screw it up. I keep reiterating there are no spinning police, there are no fiber police. If you like it, great!"

GIRLS SIZE 10 SINGLET DRESS

By Angela McGregor

Recycled Materials

3 op. shop black t-shirts
1 op. shop orange t-shirt

Tools

Knitting needles size 12mm
Crochet hook size 8mm
2 large safety pins

Instructions

BACK of SINGLET DRESS

*Cast on 35 stitches
Garter stitch 4 rows
Continue knitting in stocking stitch
Knit 24 rows
Hip shaping - Knit 1 row decreasing 1 stitch at both ends (33 stitches)
Knit 3 rows
Knit 1 row decreasing 1 stitch at both ends (31 stitches)
Knit 19 rows
Armhole shaping - Knit 1 row decreasing 1 stitch at both ends (29 stitches)
Knit 1 row
Knit 1 row decreasing 1 stitch at both ends (27 stitches)
Knit 1 row**
Knit 1 row decreasing 1 stitch at both ends (25 stitches)
Knit 11 rows
Neck Shaping - Knit 1 row and cast off centre 7 stitches (9 x 2 stitches)
Right Hand Side - decrease 1 stitch at the neck edge on this row and every row until you have 5 stitches
Knit 3 rows
Place stitches on a safety pin
Left Hand Side - as for Right Hand Side

FRONT of SINGLET DRESS

Knit the same as for the back of the Singlet Dress from * to **
Neck Shaping - Knit 1 row decreasing 1 stitch at both ends and cast off centre 3 stitches (11 x 2 stitches)
Right Hand Side - decrease 1 stitch at the neck edge on this row and every following 3rd row until you have 5 stitches
Knit 3 rows
Place stitches on a safety pin
Left Hand Side - as for Right Hand Side

Yarn Preparation

Wash the t-shirts.
Cut off the arms, hems and necks.
Cut t-shirts vertically into thin strips approximately 0.75 cm in width.
Pull each strip tightly until it looks like a cord.
Note: A vertical cut causes the right side of the t-shirt material to show when the strips are pulled. For the inside of the t-shirt material to show cut the t-shirts horizontally.
Randomly knot the strips of yarn together as you knit keeping in mind the ratio of the colours.



Yarn Magazine recently sponsored 2 categories at the Royal Melbourne Show, and this is the winning entrant from one of those categories. Congratulations Angela McGregor. This is Angela's unedited pattern. Thanks for sharing with us. We hope you enjoy your 12 month subscription and \$100 worth of yarn.

MAKING UP

Shoulder seams - knit together a stitch from each safety pin i.e. 2 stitches, together and cast off loosely
Side seams - flat stitch the seams (mattress stitch is too bulky)
Armholes - crochet round the 2 armholes in black
Neck - crochet round the neck in black
Cheating - Swiss darn over big blotchy areas of one colour
Knot ends - let them show, as a feature, on the right side of the singlet dress.



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Nature's Choice Organic Cotton by Lion Brand 100% organically grown cotton (85g/3oz, 94m/103yds, 8wpi) 16sts & 21rows to 10cm (4inches) on 5.5mm (US9) needles. Colour # 101 Strawberry www.knittingloft.com RRP \$10.50 The loose twist and slight slub texture add appeal to this gorgeous yarn, but make it prone to pill. Cotton has poor elastic recovery, but the softness and organic nature of the yarn will make it very appealing to new Mums, especially if they want to make children's toys & blankets.



Lily Sugar'n Cream 100% Cotton (56g/2oz, 86m/95yds, 11wpi) 20sts & 26 rows to 10cm (4inches) on 4.5mm (US7) needles. Colour 00144 Strawberry www.americanyarns.com.au RRP \$4.40-\$6.00 Available in a large colour range, with good resistance to pilling, moderate drape, soft ply and just a little elasticity. This would be a great yarn for tunic tops, girls dresses, dolls clothing, a lined bag or an A-line skirt.



Rowan Purelife 100% Organic Cotton (50g/1.75oz, 120m/131yds, 12wpi) 22 sts & 30rows on 3.75mm (US5) needles. Colour 980 madder. www.cock.com.au RRP \$14.40 The multiple strands (7 strands of 2 ply) make this a sleek, smooth yarn with good resistance to pilling, good stitch definition, soft drape, but little elasticity. Dyed with plant dyes, the colour is extremely consistent. Perfect for baby knits, small cables, clothing and summer garments.



Eco-organic Cotton 100% Organic Cotton (100g/3.5oz, 180m/198yds, 12wpi) 21sts & 26 rows to 10cm (4inches) on 4mm (US6) needles. www.ecoyarns.com.au RRP \$16.50 Plant dyed, with consistent colour, a soft hand and drape, and moderate elasticity. The yarn is loosely spun, with a thin ply thread. This makes the yarn soft, with a mild slub appearance, but prone to pill. It would make a great cape, baby beanie or blankie, collar shawl or ¾ sleeve cardigan.



Rio de la Plata 100% Machine Washable Kettle Dyed Wool (100g/3.5oz, 398m/437yds, 19wpi) 30sts & 32 rows on (US3) needles. Colour SC47 Ecru Olive. www.woolconnection.com.au RRP \$22 Showed excellent resistance to pilling, good elasticity and a nice, curly drape. The ply is firm, without being too tight, giving good stitch definition whilst retaining softness. The subtle colouring in this yarn would lend itself well to lace projects or light-weight clothing and accessories, or socks.



Jezebel 100% Merino (50g/1.75oz, 300m/330yds, 20wpi) 30sts & 38 rows on 2.75mm (US2) needles. Colour 699 www.strandedinoz.com RRP \$19 Good elasticity, drape and fair resistance to pilling, with a subtle variation in colour tone. The yarn is not too-tightly spun, making it perfect for lacey shawls, baby garments, girly light-wear socks and in-between season garments. It is being supplied with a free pattern when purchased from the above supplier.



CherryTreeHillSokkittome 80% superwash merino, 20% nylon (100g/3.5oz; 405m/450yds, 17wpi) Colour Cherry Blossom www.yarnomat.com.au RRP \$28.50 Exhibited excellent elastic recovery and resistance to pilling, with a soft drape. This is one of those delectable squishy yarns... soft and not-too-tightly-spun, making it a dream to knit with, and to wear. Think outside the sock-box for this one, and try it in a skinny top, a wrap or a beanie and mitts for in-between seasons.



This gorgeous baby jacket, made from 100% silk ribbon (supplied by Beautiful Silks in Victoria 03 9419 7745), is an adapted version of the Elizabeth Zimmerman Baby



Surprise Jacket. Learn how to knit this enigmatic design with Jude Skeers at Grampians Texture (held in Halls Gap, Victoria, 21-26 February). For information on other workshops available or to book in for a workshop phone 0402452137 or email grampiantexture@gmail.com



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Knit stitches abbreviations

*, **	repeat directions following * or ** as many times as indicated
alt	alternate
CC	contrast colour
cm	centimetre(s)
dec(s)	decrease(s)/decreasing
dpm(s)	double-pointed needle(s)
fol	following
inc(s)	increase(s)/increasing
g st	gather stitch: k all rows (back and forth); in rounds, work 1 round knit, next round purl
K, k	knit
k2tog	knit 2 sts together (decs 1 st; a right-leaning dec)
kfb	knit into the front and back of the same st (incs 1 st)
m	metre(s)
m l	make 1 (raised increase)
MIL	make 1 leaning left
MIR	make 1 leaning right
MC	main colour
mm	millimetre(s)
P, p	purl
PM, pm	place marker
psso	pass slipped stitch over
p2tog	purl 2 sts together:
RS	right side
Sl, sl	slip
Sm, sm	slip marker
ssk	slip, slip, knit (decs 1 st; a left-leaning dec)
st(s)	stitch(es)
st st	stocking stitch: k one row, p one row (flat); k all rows (circular knitting)
tbl	work st(s) through back of loop(s)
tog	wrong side
WS	wrong side
yf	yarn forward. Makes a st on a K row by moving yarn to front of work under right hand needle.
yo	yarn over. See also 'ym'
yrn	yarn round needle. Before a purl st must go fully around the needle.



Mattress Stitch

Worked with pieces spread out, cast off edges together and right sides

up. Put needle through side of st closest to the top edge of lower piece and out through the centre of the st from back to front. Bring the needle completely under the corresponding st on upper piece and out the other side from back to front. Insert needle down through where yarn leaves the st on the lower piece and up through the centre of the next st.

Slip, slip, knit (ssk) (left-leaning decrease)

Slip two sts knitwise, one at a time, from the left needle to the right needle. Slide the tip of left needle through the front of the two sts and knit them together. Decreases 1 st.

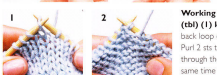
Three-needle cast off Bring together two pieces of knitting on separate needles, right sides facing. The near needle is the 'front' needle, and the other the 'back' needle. Insert tip of a third needle knitwise through both the first st on front needle and the first st on the back needle. Knit the two together onto the third needle. Repeat the same manoeuvre on the next st on the front and back needles, giving you two sts on the right needle. Now cast off 1 st from the right needle in the usual manner, lifting the first stitch and dropping it over the second. Continue this way, knitting two together off the paired needles and casting sts off right needle, until only one st remains on right needle. Break thread and draw the last loop closed.

Knitters' Symbol fonts used
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Backward loop cast on

Attach yarn to needle using slip knot. Wrap yarn around thumb clockwise. Insert needle behind front yarn into loop and pull. (Basically, you're knitting the loop off your thumb.)



Working through the back of a loop

(tbl) (1) k tbl: Put the needle through the back loop of the st as shown. **(2) p2togtbl** Purl 2 sts together by putting the right needle through the back loops of the two sts at the same time from left to right.

Make 1 (right leaning) (MIR)

Pick up the right-hand side of the stitch below the stitch you are about to work and knit into it. This will create a nearly invisible increase on the right of the stitch you are about to knit.

Make 1 (left leaning) (MIL)

Pick up the left-hand side of the stitch two rows below the one you have just knitted and knit into it. This will create a nearly invisible increase on the left of the stitch you have just knitted.



To start a **sl st (slip stitch)** or **dc (double crochet)** (1) Insert the hook into the next stitch, pick up the yarn with the hook and pull it through the st to the front. To complete a **sl st** pull the loop all the way through the second loop. To complete a **dc** (2) pick up the yarn with the hook again and pull it through the two loops.



To make a **htr (half-treble crochet)** or a **tr (treble crochet)** (1) pick up the yarn with the hook. (2) Insert the hook into the next st, catch the yarn with the hook and pull it through to the front (3 loops on hook). To complete a **htr**, catch the yarn again and pull it through all 3 loops. To complete a **tr**, catch the yarn again and pull it through the first 2 loops on the hook; pick up the yarn with the hook again and pull it through the rem 2 loops on the hook. In (2) you can also see the effect of working sl sts across a row to decrease. Here, 4 sts have been decreased.

Ultimate Yarn Conversion Guide

Australian Ply	Equivalents described as	USA CYCA number	Wraps per inch	Approx. needle size	Sits to 10cm (4") in stocking st	Approx. crochet hook size	Aust/UK dc, CYCA st to 10cm (4")
1 ply	Single, very fine weight, cobweb	None as yet	Over 24	No standard	No standard *	No standard	No standard
2 ply	fine weight, lace weight	None as yet	22 or more	2 - 4 mm USDA no standard Imperial 14 - 8	Varies * 25 - 32 or even up to 40	No standard	No standard
3 ply	light fingering, fine weight, lace weight, baby	0: lace	20-23	1.5 - 2.25 mm USA size 000 - 1 Imperial 14 - 13	Varies * 32 - 40	Steel ** 1.8-1.4 mm (J, 7, 8) Regular hook 8-1	32-42 *
4 ply	Sock, fingering, baby, superfine, light weight	1: super fine	19-20	2.25 - 3.25 mm USA size 1 - 3 Imperial 13 - 10	27 - 32	2.25-3.5 mm E-4 to E-6	21-32
5 ply	sport weight, lightweight, baby, fine	2: fine	15-18	3.25 - 3.75 mm USA size 3 - 5 Imperial 10 - 9	23 - 26	3.5-4.5 mm E-4 to 7	16-20
8 ply	Light worsted, medium weight, DK-double knit	3: light	12-14	3.75 - 4.5 mm USA size 5 - 7 Imperial 9 - 7	21-24	4.5-5.5 mm 7 to I-9	12-17
10 ply	Worsted, Aran, medium weight, Afghan	4: medium	9-11	4.5 - 5.5 mm USA size 7 - 9 Imperial 7 - 5	16 - 20	5.5-6.5 mm I-9 to K-10 1/2	11-14
12 ply	Heavy worsted, heavy weight, bulky	5: bulky	7-8	5.5 - 6 mm USA size 9 - 11 Imperial 5 - 0	12 - 15	6.5-9 mm K-10 1/2 to M-13	8-11
14 ply	rowing, chunky, extra bulky, rug, super bulky, pencil roving	6: super bulky	6-7	8 mm & over USA size 11 + Imperial 0 - 000	7-11	9 mm and larger M-13 and larger	5-9
20 ply	Polar, rowing, Icelandic	None as yet	6 or less	10 mm & over USA size 15 + Imperial 000 +	10 or less	No standard	No standard

* The 1 & 2 ply yarns are normally used for open worked, lace patterns so the stitch count and needle size can vary tremendously depending on the project.

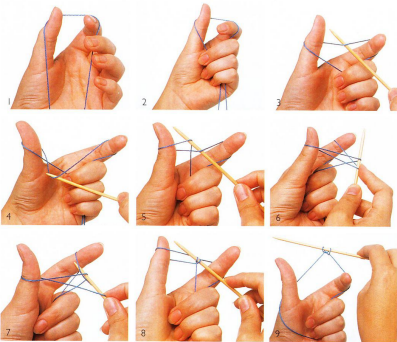
** Steel crochet hook sizes may differ from regular hooks.

This table compiled by Michelle Moriarty, referencing various Encyclopedias, USA CYCA Standards, Knitpicks, Nancy's Knit Knacks, Ravelry and in consultation with Amelia Garripoli. This table is copyright to Yarn Magazine.



Provisional cast on

(crochet) Using waste yarn, make a slip knot and put onto a crochet hook. With the hook in your right hand and the knitting needle in your left hand and keep working yarn behind the needle. *With hook, pick up yarn and pull through loop on hook. (You have cast on 1 stitch). Keeping hook in front of the needle move the yarn around behind needle and repeat from * until you have cast on the number of sts required. Make a few extra ch and fasten off. Work main yarn into sts on needle. To expose the live stitches, undo the last st of the provisional chain, 'unzip' the chain and put live sts on a needle.



<< Long-tail cast on

1) Hold the yarn in your left hand as pictured, with the tail on the left and the working yarn on the right. The tail needs to be about three times longer than the cast-on edge will be. 2) Grasp the two ends in your palm. 3) Insert the needle between thumb and finger, under the yarn, and 4) pull yarn towards thumb. 5) Insert needle knitwise through loop on thumb. 6-7) Use tip of needle to pick up yarn coming off left side of finger. 8) Bring point of needle down through the loop on your thumb and slip the loop off your thumb and onto the needle. 9) Tighten stitches gently. You have cast on two stitches. Repeat steps until you have the required number of cast-on stitches. Note that this also knits the first row and next row should be purled when working st.

Dates & Events

CRAFTY CALENDAR OF EVENTS

13th SEPT - 1st FEBRUARY

Expressions 2008 Wool Quilts
The National Wool Museum
(03) 5227 0864
www.nwm.vic.gov.au/

13 December (and 24 January)

Craft Hatch - monthly market for emerging designers
Melbourne City Library, 253 Flinders Lane
11.00am-4.00pm

12-22 JANUARY

The NSW Hand Weavers & Spinners Guild Summer School.
St Paul's Church of England, Burwood, NSW
Various classes (02) 9745 1603
www.nswweave.org.au

14-23 JANUARY

Tasmanian Creative Arts Summer School.
Various classes, TAS
www.acadarts.utas.edu.au

15 FEBRUARY

Canberra Regional Felters Workshop
Scarves for beginners.
(02) 62588190
www.crfelers.org.au

20-22 FEBRUARY

Newcastle Craft & Quilt Fair
Newcastle Entertainment Centre,
Broadmeadow, NSW
www.craftfair.com.au

21-26 FEBRUARY

Grampians Texture
14 Textile tutors teaching 2 & 4 day workshops
www.visthalsgap.com.au/
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27 FEB - 1 MARCH

Royal Canberra Show
Exhibition Park, Canberra, ACT
www.rcas.org.au/showwebsite

27 FEB - 1 MARCH

Bothwell Spinin
Bothwell, TAS
www.bothwellspinin.com

11-15 MARCH

Melbourne Stitches and Craft Show
Caulfield Racecourse, VIC 1800 770 222
www.stitchesandcraft.com.au

4th APRIL

Canberra Regional Felters Workshop
Pictorial Felt
(02) 62588190
www.crfelers.org.au

1 April - 8 April 2009

NRA Australia Fashion Design Awards & Festival
At the Gold Coast convention centre.
To be televised on Channel 9.
www.nra.net.au/fashion

STITCH & BITCH.....and other colourful groups.

QUEENSLAND

(www.qldspinners.org.au)

BRISBANE AREA

- QSWFA (Night Owls), Fibrecraft House, Auchincloss. 1st Wed evening.
- Brisbane S'nB. Three Monkeys Café, West End. Tues 7pm.
- Brisbane Meetup. Various locations. 3rd Thursday 6pm.
- Redland Spinners & Weavers. St Paul's Anglican Church, Shore St, Cleveland. 2nd & 4th Tues 9am.

NEW SOUTH WALES

(www.knittersguildnsw.org.au)

BATHURST

- Knit Happens. GT Angus Bar & Grill, Cnr William & Howick Sts. Bathurst. 1st & 3rd Sun 2-4pm.

LISMORE

- Lismore Spinners & Weavers. McClellans Ridges Hall. 1st, 3rd, 5th Friday 10-2:30pm. www.galsh.com.au/spinners

SYDNEY AREA

- Sydney S'nB. Harb Pub, upstairs. 10-14 Essex St. The Rocks. 2nd Mon 6:30-8:30pm.
- Sydney S'nB. Manly Wharf Hotel. 2nd Tues (opp week to Harb Pub) 7-9pm.
- Courthouse S'nB. Courthouse Hotel, Newtown. Almost every Sun.
- Morris & Sons S'nB. Morris & Sons, York St, CBD. Thurs 5-7pm.
- Wollongong S'nB. Lobby Bar Novotel, Nth Wollongong. Last Sat 2-5pm.
- Knitters and Hookers. Club Phoenix, Newcastle. Mon 7-9pm.
- Newcastle Knitters Guild. Hamilton North Bowling Club. 2nd Wed 10am.
- Newcastle Spinners & Weavers Guild Inc. Contact Sandra (02) 4975 1559
- Knitter's Guild (Inner City Branch). Humanist House, Chippendale. 2nd Sat 10am.
- Central Coast Branch. The Cottage, Russell Drysdale St, East Gosford. Weaving 4th Mon 9:30am. Spin. Knit & Felt Tue 9:30am. All Fibrecraft Wed 6pm. (Except Dec.)
- Lakehaven Spinners & Weavers. Charmhaven Community Hall, Narara. 2nd & 4th Fri 9-2pm.
- Kiri-M. Kogarah Library, St George. Last Mon 10am-12. Last Fri 12-2pm.
- Northern Central Coast S'nB. Coffee Club (sunken fountain area in the middle of Tuggerah Westfield). 3rd Sun 10am.
- Nelson Bay Hand Spinners, Weavers, Knitters & Felters. Port Stephens Community Arts Centre, gallery off Shoal Bay Rd, Nelson Bay. 10-1pm every Wed. Contact Diane Hart (02) 4982 7547 www.artscentre@nelsonbay.com

CANBERRA AREA

- Canberra Regional Felters Inc. Greenroom. 4th Sat 10am-4pm (Except Dec & Jan)

VICTORIA

(www.yahogroups.com/snb-melbourne)

MELBOURNE AREA

- Yarraville Knitting. The Irish Pub Cnr Ballarat & Anderson Sts. Yarraville. 3rd Tues 7:30-9:30pm.
- South Yarra Meet. Mojito's Cafe/Bar/Restaurant, 169 Commercial Rd. South Yarra (next to Prahman Markets). Last Wed 7-9pm.
- Knitting at Revolver. Upstairs Revolver, Prahman. Thurs nights.
- Richmond Meet. Rainbow-Silence Heart Cafe. 280 Bridge Road, Richmond. Mon 6:45-8:45pm.
- Warrandyte Meet. The Bakery, 193 Yarra St, Warrandyte. 1st Thurs
- Albert Park Meet. Wool Baa. 124 Bridport St, Albert Park. 2nd Sun 1-4pm.
- Knitting in Public Melbourne. Café Banter, 462 Lygon St, East Brunswick. 2nd Sun 2-4pm. http://gusset.net/kip/

BENDIGO

- Bendigo Knittas Group. Wine Bank on View, View St, Bendigo. 2nd, 4th Sun 12-4pm. Contact Kris 0410 386389

GISBORNE

- Gisborne Meet. 30 Aitken St, Roomba. 2nd Sun 2-4pm.

DAYLESFORD

- Purfs Palace. Ongoing meetings and classes. Purfs Princess Club, Daylesford. 1st Tues 10:30am-12:30pm & 7:30pm-9:30pm. www.purfsplace.com

GEELONG

- Geelong Knits. Black Sheep Café, Cnr Moorabool & Brougham Sts. 3rd Wed 7-9pm.

TASMANIA

(www.hwsdguildtasmania.org)

HOBBART AREA

- More Stitch'n Than Bitch'n. Jami Packed, Hunter St, Hobart. 1st Sat 2-4pm. Venue changes periodically, updates http://morestitchnthanbitchn.blogspot.com/
- Handweavers, Spinners & Dyers Guild of Tasmania Inc. (Guild Headquarters) Rear St George's church, Battery Point. Spinning Thurs & 2nd Sat 10-1pm. Contact Doris (03) 6223 1860. Weavers/Designers 1st Fri. Contact Ruth (03) 6223 2359

BELLERIVE

- Rosny Library. 2nd Wed 10am. Contact Janet (03) 624 5978

BRUNY ISLAND

- 2nd Thurs 10am. Contact Dian (03) 6293 2041

BURNIE

- Uniting Church, Fidler St. Coocoo. Opp Burnie High School. 1st Sat 10-3pm. Contact Dot (03) 6442 3210

CIRCULAR HEAD

- Forest Fire Station. Tues 10:30am. Contact K Wilcox (03) 6458 3293

CRAFTY HIGHLANDERS

- CWA Hall, Bothwell. 3rd Sat 12-4pm. Contact Yoka (03) 6259 5772

DEVONPORT

- Guide Hall. 2nd Tues 10am. Weaving 4th Mon. Contact Joyce (03) 6424 1422

KINGSTON

- Uniting Church Hall, Jindabyne Rd. Kingston (Off Roslyn Ave. turn up hill at roundabout). 1st Tues 9:30-1:30pm. Contact Shirley & Jeff (03) 6264 1714

NEW NORFOLK

- * New Norfolk Library, 2nd Mon 1pm, 4th Mon 7:30pm, Contact Sandra (03) 6261 1037

NOMADS (previously Claremont group)

- * Community Hall, Creek Rd, Lenah Valley, Last Sat. Contact Elizabeth (03) 6228 5996

NORTHERN BRANCH LAUNCESTON

- * Uniting Church Hall, Chant St 1st & 3rd Wed 7:30-9:30pm 2nd & 4th Wed 10:30-1:30pm, 1st Wed formal meeting, Contact Blanche (03) 6330 2149

SOUTH HOBART

- * South Hobart Community Centre, Every Thurs 10am.

SOUTHERN SPINNERS

- * 6 School Rd, Geeveston, 2nd Tues. (03) 62971616 or Marlene (03) 6297 1599

SUNCOAST

- * "Gone Rustic" Patchworkshop, 37 Main St, St Mary's, 2nd Sat. Contact Rita (03) 6372 2724

YOLLA SPINNERS

- * Yolla Fire Station, Murchison Hwy, Yolla, 3rd Wed. Contact C Matthews (03) 6438 4144

SOUTH AUSTRALIA

(www.groups.yahoo.com/group/adelaide-knitting)

ADELAIDE AREA

- * Adelaide City Centre, City Cross Arcade, 2nd Sun 12-4pm.
- * Adelaide City Centre, Café Brunell, Rundle St, Wed 5:30pm.
- * Adelaide Ktng, Archer Hotel, Nth Adelaide, Cnr O'Connell & Archer St Wed 6pm.
- * Adelaide Hills, Fleurs Haberdashery, 8 Mt Barker Rd, Stirling, Thurs 10-4pm.
- * Flagstaff Hill Bakers Partry, Flagstaff Hill Shopping Centre, Ridgeway Dr, Flagstaff Hill, Mon 9:30am-12pm.
- * Mawson Lakes Sports Bar, Mawson Lakes Hotel, Main St, Mawson Lakes, Mon 6-8:30pm.
- * Torrens Park, Mostly Books, Mitcham Shopping Centre, Belair Rd, Torrens Park, Last Tues 2-4pm.

WESTERN AUSTRALIA**PERTH AREA**

- * CitiNets, Gloria Jean's Café (inside Borders) Hwy St, Perth, 2nd Sat 2pm, 040740735
- * Stitch & Sip Balmoral Hotel, 901 Albany Hwy, East Victoria Park, 2nd & 4th Sat 2:30pm, Opp week to CitiNets 0433822633

WILLAGEE

- * Willagee Library, Cnr Winnacott St & Archibald St, Willagee 2nd Thurs 9:30am.

FREEMANTLE AREA

- * Willetton Library, 39 Burrendah Blvd, Willetton, 2nd Tues 7:00pm, (Except Jan.) (08) 9229-9540
- * Spearwood Library, 9 Coleville Cns, Spearwood, 1st Wed 10:00am, (08) 9411 3491
- * Kwinana Fibre Arts Group, 1st Tue, Sasha (08) 4006-24256
- * Canning Bridge Library, 2 Kintail Rd, Applecross, 2nd Tues, (08) 9364 0121 (Except school holidays.)

Always check with your local group for changes, which may happen between print issues. Please email lia@yammagazine.com.au to have your group added or amended. This is a free service to our readers.

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Esme Johnson Prize



for the best
Feather and Fan
creation with a
prize pool valued
at
\$1,000

We are pleased to announce the first ever Esme Johnson Prize for the best Feather and Fan creation, donated by Lynne Johnson and judged by YARN, with a prize pool valued at \$1000.

All you have to do is create a design that looks like Feather and Fan, or somehow incorporates a feather and fan element. This can be knit, crochet, a felted design, woven or any combination. Take pattern notes if you wish to have your pattern published. When you are finished, send us a picture, with an outline of what you have done and why, remembering to include your name, address and landline number so that we can contact you.

Entries will be judged on originality, so don't hold back here! You can send your entries via snail mail or electronically to info@yarnmagazine.com.au with design notes, a bit about yourself, and pictures, lots of lovely pictures, plus yarn snippets (if you have any) to give us a more complete picture. The competition will close 31 January, be announced on the YARN blog in February and featured in the March edition of YARN. We will need to inspect the work of finalists, but your designs will be returned. We will contact you if we need "an inspection" and send an Australia Post satchel to you.

What is the prize?

The prize is for any one of the four Mini-Forum classes/workshops below, accommodation (if needed) and the balance of the prize money (if any is left over) will be paid in cash. The total Esme Johnson Prize pool is valued at \$1000.

Fibre Forum 2009, in Orange 19-25 April includes a wonderful Mini-Forum called "Loops of Diversity" with 4 different yarn related classes:

- **Abstract & Creative Looping** with Jenny Dowde and Lynne Johnson (knit, crochet, collage, freehand embroidery, needle felting, surface decoration), who will combine and share their passion for exploring design possibilities within the mediums of knit and crochet.

- **Fizzy Fibre Loops** with Susie Bowring-Miller (freeform doodling with a focus on wearables and home pieces).
- **From Square to Eternity** with Pat Ashford and Steve Plummer (mathematical designers!).

For more information on the Loops of Diversity classes contact Janet, advert on this page. For information on the competition contact Michelle (02) 6687 4002 info@yarnmagazine.com.au.

The rules are simple: other than it must contain Feather and Fan elements, there are no rules. Let your creativity run free. Surprise us!



*Feather and Fan
Shawl by
Lynne Johnson,
in memory of
her Mother,
Esme Johnson.*

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*Look for the Dale of Norway Svalde pattern in this edition.
Svalde is a DK weight yarn, 23 sts to 10cm, in a combination
of cotton, silk and rayon. Perfect for our climate.*



100% cotton, machine washable with a subtle
texture making it a delight to work with.

1824 Cotton

Hope

By Jennifer Peltola

Hope is an elegant lace-yoked summer cardigan. Surprisingly quick, it is knitted exclusively from the top down, and includes button bands that are worked as you go. The round yoke features an increasing chevron lace pattern which starts on a multiple of 4 and ends on a multiple of 34. Short rows are worked to shape the neckline after the lace pattern has been worked.

Yarn kindly donated by
Arriet Threads
see back cover